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February 1951

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February, 1951 Vol. 2. No. 2

Dance and Dancers

Editor: PETER WILLIAMS

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THE first day of Festival year, 1951, started as inauspiciously as any year possibly could—the snow fell, biting wind seemed to penetrate everything, the International Situation looked even uglier than usual. The one bright spot on that dismal morning was the news that Ninette de Valois had been made a Dame Commander of the Order of the British Empire.

The journey from the Old Vic in Waterloo Road to the Royal Opera in Bow Street takes about ten minutes in a taxi, but de Valois is not one to enjoy the luxury of an easy way. It took her nearly twenty years to overcome the almost unsurmountable osbtacles in her path via Islington, Shaftesbury Avenue and St. Martins Lane; every inch of the way was a fight.

When, with Lilian Baylis, she originally formed the Vic-Wells Ballet, it consisted of a handful of people. Laughter and scorn were heaped upon the enterprise by people who said that the British temperament was unsuited to ballet. To all this, de Valois paid no heed for she had a plan and a clear and definite path ahead of her. Those years must have been heartbreaking at times though I am certain that vision and faith never left her.

Then, in the curious way that these things happen, the war gave new life to ballet. Vast numbers of people, weary and tired of the general beastliness, found in ballet complete relaxation and escape from everything that was going on around and it transported them, for a few hours, to another world.

On this wave of popularity, Sadler's Wells Ballet surfed to shore and the haven of gilt and red plush in Covent Garden. From there, de Valois consolidated her forces until now the organisation she created is the most sought-after in the world.

To-day, with the honour conferred upon her by the King, Dame Ninette has new obstacles to face. The first back-breaking part of the journey is over but the task of maintaining all that has been achieved, is about to begin. Just how difficult this phase is, was proved by Hitler and Mussolini who did an awe inspiring job as long as they were building but had to resort to war to continue on the next stage. Not that there is any similarity between these defunct ruffians and the First Lady of British Ballet but the complications of continuity confront her just the same. Many difficulties surround her, but I shall never doubt for one second that she has not got plans to meet anything. So, good luck to her and I know that I speak for every one of my readers when I say that we are proud of her and are delighted that she has received the honour that she so richly deserves.

★ ★ ★

ANOTHER way of brightening New Year's day is to make resolutions or (as seems to be the practice in film columns) to make them for other people. So here are a few of mine.

I will not indulge in further jibes at the Festival of Britain for however much I may disapprove of Stately Pleasure Domes on the South Bank in place of homes for people who need them, 1951 is here and we had better make the best of it.

I will try to make this magazine so lacking in mistakes that I shall never get another letter from Lionel Bradley pointing out the fearful errors of my ways. Though I hope he will continue to write to me about other matters.

I will continue to make every effort to make this magazine better, brighter, and bigger, Now that I have made mine, here are a few for other people.

I should like to see a year in which not one single further old ballet is revived. I should like to see Markova in a modern ballet. I should like to see Babilée back with Les Ballets des Champs-Elysées. I should like to see some of the many modern English painters decorate new works. I should like to see a really great modern role created for Fonteyn. I should like to have two months in the year when there was no ballet in London (how much we should appreciate the other ten !). I should like—but what is the use ?

he team from Macedonia rehearsing for the Folk-dance Festival at the Albert Hall, described on page 23. The instrument seen here is the bagpipe ıd not the two pipes that were used in the performance. (*Photo: Keystone*)

Contributors

PHYLLIS JACKSON, the *Daily Telegraph* ballet critic, wrote last month on the three Griselles at the Stoll. Now she writes on the best ballet and the est single performance of the year (page 7).

ELSA BRUNELLESCHI, our television critic, writes on page 18.

M. HEALEY-KAY, Anton Dolin's mother, says what she thinks a itic ought to do (page 10).

JANET SINCLAIR, wife of dancer Leo Kersley and also a ballet itic, describes the American National Ballet Theatre season in Paris age 25).

CLIVE BARNES writes this month about Cranko's *Pastorale* (page) and in the Best of 1950 (page 8).

SÉRGIO CARDOSO-AYRES, the Brazilian novelist, writes about e ballet company that is arising in his native country (page 12).

CORNELIUS CONYN, an Australian critic, writes the first part of a series giving news of ballet in his country over the past year (page 25).

DAVID HUNT used to be a dancer with Ballet Rambert, since he gave up dancing for a more stable profession, he has taken to writing. This month he contributes an article on the three different styles—Italian, French, and Russian (page 9).

JOHN PERSIVAL, secretary of the Oxford Ballet Club, writes about Paula Hinton (page 10).

RAY POWELL continues on the progress of Sadler's Wells across America (pages 20 and 21).

BENT SCHONBERG, our Danish correspondent, sends news of the most recent works at the Royal Theatre, Copenhagen (page 25).

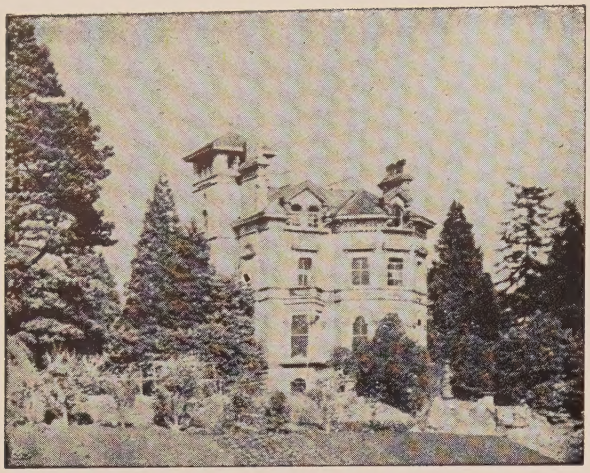
EVAN SENIOR, our music critic, writes about Sullivan in ballet, new records (page 13) ; and in The Best of 1950 (page 7).

Cover Story

This month's cover photograph by Baron, shows Svetlana Beriosova in the second act of *ac des Cygnes* at the Sadler's Wells Theatre. As her ce is not clearly shown, we are putting in another notograph of her head.

SVETLANA BERIOSOVA was born at Kaunas, in Lithuania, on September 24, 1932. Ever since she was two years old she has toured the orld with her father, Nicholas Beriosov. From a ry early age she knew all there was to know about allet ; she got her early training from her father. Her father was with the Ballet Russe de Monte arlo before the war and when that company went America, the Beriosoff family went too. During e war years she trained with Anatole Vilzak and udmila Schollar.

The war over, she returned to Europe with her father to join the De Cuevas Grand Ballet de Monte Carlo that was being formed at Vichy in France. Shortly after that she came to England to join Metropolitan Ballet where her father was *regisseur*. Here she remained until the company disbanded in 1949. She rose quickly to the rank of *prima ballerina* ; that quick rise was fully justified in spite of the absurd billing that called her a "baby ballerina". Dancing all the principal classical roles, her first created role was in John Taras' *Designs with Strings* which she made something personal of her own and has never been surpassed. At the end of 1949 she returned to America to have a rest from continual touring and to improve her technique. On April 4, 1950, she joined the Sadler's Wells Theatre Ballet. Gradually she is overcoming the difficulties of having partners who are too short for her, and now she is getting roles in modern ballets that suit her particular lyrical quality.



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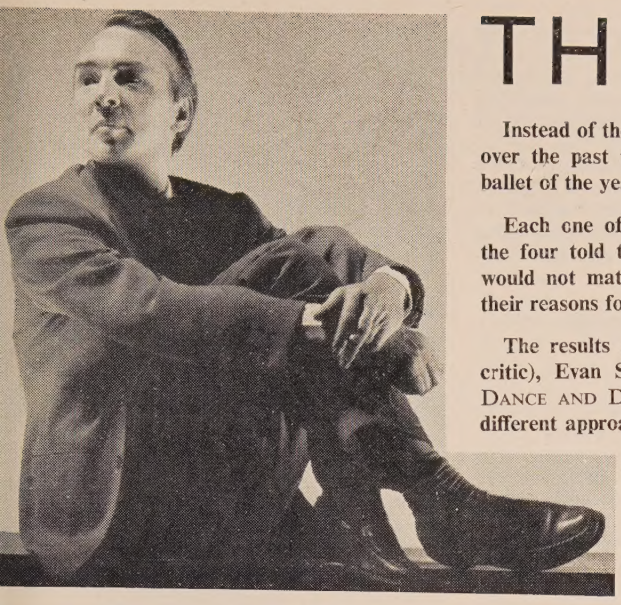
THE BEST OF 1950

Instead of the usual review of the year, which you would anyway find in DANCE AND DANCERS over the past twelve months, we have asked four people to write what they thought to be the best ballet of the year and the best single performance by any one dancer.

Each one of these people has seen every new work and every important change of cast. None of the four told the others what they were writing about, and it was felt that even if they clashed it would not matter as it added more weight to their argument and would be interesting to compare their reasons for liking a particular ballet or dancer.

The results are interesting because each of the four—Phyllis Jackson (*Daily Telegraph* ballet critic), Evan Senior (DANCE AND DANCERS music critic), Clive Barnes (regular contributor to DANCE AND DANCERS), Peter Williams (Editor of DANCE AND DANCERS and designer)—have a different approach to ballet, yet they all come to almost the same conclusions.



George Balanchine, whose ballets were chosen, by all four, as the best of the year (Photo: George Platt Lynes)

PHYLLIS JACKSON

Ballet—Balanchine's *Ballet Imperial*

TO me *Ballet Imperial* was not only the best Balanchine but easily the best new production of 1950. Besides being a major work of great beauty, it was novel and exciting and succeeded in achieving its aim—nothing short of an apotheosis of classicism.

It contained superb dancing parts for a *prima ballerina* and a supporting *ballerina*, for a *danseur noble* and two principal dancers, which made it outstanding choreographically. The framework of the ballet, the complicated pattern work for the corps, was as brilliant in conception as that for the stars who adorned it.

Although the music was only second-rate Tchaikovsky and the Berman décor not intrinsically artistic, in both cases they were excellently matched—surely the ultimate consideration in judging a ballet as a whole? The choreography absorbed what it needed from the "imperial" setting and "used" the Concerto score in the fullest complementary sense.

The result was an exhibition of dancing in the grand manner, perfectly co-ordinated, disciplined yet flowing. From its simple opening steps to the glittering finale, it glowed throughout with the fervour born of Balanchine's devotion to the classical tradition.

Finally, it must have stimulated English interest in the purely lyrical style and may well prove the prototype for choreographers in this kind of abstract work.

Performance—Nora Kaye in *Fall River Legend*

I CHOOSE Nora Kaye's Lizzie Borden in Ballet Theatre's *Fall River Legend* as the outstanding individual performance of 1950. even though I do not greatly care for psychological drama in ballet, nor was it predominantly a great dancing role. The point is that the year has seen several top-ranking Giselles and Swan Queens but only one Lizzie Borden. Nothing like this ill-starred heroine has been seen before, and probably no dancer except Kaye could attempt it, still less bring it off.

Kaye's portrayal of Lizzie Borden cemented the impression, left by her earlier success as Hagar in *Pillar of Fire*, that, in her, contemporary ballet has a highly gifted tragédienne. Nobody else could have conveyed such significance by modern mime and nothing in the range of human emotions seemed beyond her interpretative power.

Her success was not achieved at the expense of technique. Her dancing was always assured, often brilliant, and the *pas-de-deux* with her clergyman suitor showed that even lyricism was not beyond her.

Kaye is probably now at her best both as actress and executant, and in subtle characterisations she reveals her greatest strength.

EVAN SENIOR

Ballet—Balanchine's *Orpheus*

BECAUSE ballet, to me, means the perfect combination of choreography, music and décor, it is not a particularly difficult matter to choose what has been, in my mind, the outstanding ballet seen in London in 1950.

During the year there have been no ballets to approach those of Balanchine for association of choreography and music; but, of the many we saw during the season of the New York City Ballet at Covent Garden, the association, splendid as it was, went little further than that. And the fitting of choreography to music is a part of ballet but by no means the whole. Even when all three factors are present to a great extent, as in the Sadler's Wells production of *Ballet Imperial*, something else is still necessary: the use of the medium for an artistic aim. I found that aim, together with all three factors, in *Orpheus* alone. In *Orpheus* the choreographer, composer and decorator have achieved a masterpiece. If only we could see it more often, it would come to be recognised as a work comparable with great ballets. which have survived the test of time.

Performance—Massine, Riabouchinska and Trunoff in *Petrouchka*

Survival of a ballet is inevitably bound up with performance, for degeneration of performance will, more than any other factor, take the life from a work. I would rather see some great ballets die than put up with indifferent or debased interpretations of them. That is why, on one night of the season of the Festival Ballet at the Stoll Theatre, I felt that I was seeing *Petrouchka* again for the first time. However hard they may try, some otherwise fine dancers cannot capture the essence of this ballet, which lies in subtleties of interpretation of the three principal characters: Petrouchka, the Doll and the Moor. But on that evening, Léonide Massine was Petrouchka, Tatiana Riabouchinska the Doll, and the young Australian of Russian parentage, Vassili Trunoff, was the Moor. Whatever else may have been missing, that indefinable spirit of Russian dancing, of Russian interpretation of Russian characters was there. "Rarely, rarely, comest thou, spirit of delight!"

Nora Kaye, whose performance in Fall River Legend *was chosen by two out of the four, and mentioned by one, as being the finest single performance of the year*

CLIVE BARNES

Ballet—Balanchine's *Orpheus*

THE best ballet of 1950? I suppose it is a toss-up between half-a-dozen Balanchines, an Ashton, a Robbins and Dolin's *Giselle*. I tossed up. The *Giselle* won and so I tossed up again until Balanchine's *Orpheus* won, and that is the ballet I finally choose.

This is a classical ballet which makes no use of the classical dance-vocabulary. This is a narrative ballet by a man who some say cannot compose in that genre. This is a ballet with a beautiful and original décor, in the repertory of a company that does not seem to trouble over-much about decor.

Stravinsky's *Orpheus* score is possibly the best ballet-score since his *Petrouchka*. Unobtrusively it supports the structure of the ballet and gives it its prevailing tone of mythical other-worldliness. The choreography has a simplicity that is obtained by a fusion of basic gesture with classical line. All the more sensational class-room steps, particularly those

(*continued from previous page*).

of elevation, have been sacrificed. The form of the ballet is exquisitely balanced and at the end I was always left with a sense of inexpressable beauty.

The decor, by a sculptor, Noguchi, was a new departure for ballet decoration in this country. Discarding the conventional backcloth and wings, it attempted to make the décor part of the dance-patterns, rather than the background against which they are performed. The lighting by Jean Rosenthal was a component of the whole.

In 1950 London saw three modern versions of the Orphic myth, and if I wanted to show someone what I meant by poetry, I could do no better than to take them to see Balanchine's *Orpheus*, and then, by way of contrast, let them see the Cocteau film *Orphée* and the Anouilh play *Point of Departure*.

Performance—Trunoff in *The Nutcracker*

"Yer pays yer money and yer takes yer choice". Was Elvin's Odette-Odile better than Kaye's Lizzie Borden, Fonteyn's Aurora better than Markova's Giselle, Youskevitch's *Theme and Variations* better than Somes' *Ballet Imperial*, Godkin's *Interplay*—the list could go on for ever. I don't know. Faced with the impossibility of judging between one fine performance and another, to discover my dancer of the year, I have included among the qualifying conditions the element of surprise. I have looked for the most surprisingly good dancer of the year and have left the rest to fend for themselves. Has any unknown dancer deserved to shoot to prominence during the past twelve months?

Bearing in mind the conditions of my choice I hope I am not being wilfully eccentric when I plump for Vassili Trunoff's Bouffon in the Festival Ballet's *Nutcracker*.

I first saw this performance at a Wednesday Matinee, when Chauviré was dancing the Sugar-Plum Fairy. Patiently smoking a cigarette, while waiting for the conclusion of those interminable character divertissements that have to be endured before the second act *pas de deux*, I was suddenly surprised by a tall young man dressed as a Cossack, who bounded on to the stage and startled me in a way that I have not been startled since Margaret Dale fainted and Rowena Jackson suddenly stepped out of the corps de ballet in *Les Patineurs* and started to spin. Trunoff's virtuosity was amazing. He spun, twisted, turned and leapt, he gave an exhibition of Russian character dancing that has not for me been equalled in London during the past ten years.

His name was not on the programme but I discovered that he is an Australian of Russian parentage, who danced with Ballet Rambert in Australia. Apart from this I knew nothing about him, except that, he seems destined for a great future.

Herbert Bliss as Apollo in Balanchine's Orpheus, *which was chosen by two people as being the best ballet of the year* (*Photo: George Platt Lynes*)

PETER WILLIAMS

Ballet—Balanchine's *Serenade*

BALANCHINE'S *Ballet Imperial* for the Sadler's Wells Ballet is the obvious choice of the year but although it is a fine work and I admire the grandure of its conception it never touches me personally. A work of art should embody something of its creator which should be the contact point with the spectator. Balanchine's *Serenade* for New York City Ballet, has a quality that touches a chord in me.

Now, I may be doing just what I frequently deride in others, and that is to see something where nothing was intended—but this work strikes me as being the very winter of despair. A feeling that is accentuated by the music—Tchaikovsky's *Serenade for Strings*—which is no love-call on a summer night but a cry from the heart in deep winter.

Balanchine seems to have a greater affinity with Tchaikovsky than with any of the other composers whose work he "brings to life". In spite of his calm, almost civil service, exterior he must have that tentacle around him, as do all Russians, which binds him inevitably to the country of his birth. A country that, in its art, seems to reflect frustration and sorrow rather than joy and laughter—the final movement of Tchaikovsky's Pathetique Symphony is the outpouring of a man who has reached the lowest depth.

As the beautiful patterns unfold, they reveal a girl; a girl reluctant to fit in with her environment, a girl always striving to attain something. She might be one of Tchekov's Three Sisters always yearning for Moscow, she might be the funereal Masha mourning for her life, she might be the spirit of today groping blindly for security, she might even be something personal in Mr. Balanchine's life. What she is matters not, for it proved finally and irrevocably that there is no such thing as "abstract" ballet—the last movement where man is kept eternally from her; the final group when she is born aloft in her sorrow, should make this clear to anyone.

Beautifully lit by Jean Rosenthal, the work suffered from hideous costumes. But this factor did not detract from the poignancy of a work that was one of the first in Balanchine's present phase.

Performance—Nora Kaye in *Fall River Legend*

IN a year of good performances, Fonteyn's Aurora and Elvin's Odette-Odile seem to stand head-and-shoulders above the rest. So much has already been said of these that anything further is repetitious. These also are the ultimate interpretation of the Grammar of the Dance and do not amount to a genuine creation. Now that all the clamour has died I find that one performance persists—Nora Kaye in *Fall River Legend*.

Vassili Trunoff who was chosen by one for his Trepak in The Nutcracker, *and by another for his Moor in* Petrouchka (*Photo: Gilbert Adams*)

It was not a particularly good ballet, this sordid story of some beastly people who met the fate they deserved at the hands of the girl they repressed. Its importance lies in the fact that it marks the return of the dramatic ballet and enshrines one of the great dramatic ballet roles of our time, which Kaye brought to terrifying life.

From the moment that her mother dies, Lizzie Borden materialises before our eyes. Kaye builds up the role quietly, subtly, yet so theatrically that not one point was missed from the furthest point in the theatre. Her pathetic attempts to please her family; the way she accepts, with apparent calm, the vile behaviour of her dominant step-mother; her joy at the attentions of the local Pastor; the way she controls herself at evey insult while making it clear to the audience that her nerves are stretched to breaking-point; finally the business-like manner in which she emerges from the room where she slaughtered her oppressors to face the narrow-minded and bigoted small-townsfolk.

All these things must have been thought out by Kaye herself. A choreographer can create a role to a certain point but only a great artist can turn that role into a remarkable theatrical experience.

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A Question of Style

by
DAVID HUNT

Writers on ballet often refer nowadays to what they call the three different "styles" of dancing — Russian, French, and Italian. The contrast between the three types has even been used, with more stress on entertainment than on precise characteristics, as the theme for Anthony Tudor's ballet, *Gala Performance*.

Sally Gilmour as the Ballerina from France, Paula Hinton as the Ballerina from Italy, and Margaret Hill as the Ballerina from Russia in Ballet Rambert version of Tudor's Gala Performance. (*Photo: Bernard, Paris*)

THAT three different types of dancing—or rather, dancers—exist, and that these have been mainly influenced in the past by developments in Italy, France, and Russia in turn, is quite true. But it is difficult to pin any such label on to any particular type of dancing today, so much have all the influences been merged into what we know as ballet.

But it is still possible, nevertheless, to discern—in some cases more than in others—the influences which have come from these three main sources.

Ballet had its origin in the desire of Renaissance courts in Italy for splendid and graceful entertainments, in which pantomime and dancing alternated with drama and singing. In the sixteenth century this type of entertainment was introduced into the French court, where it became so popular that, instead of professional dancers being hired for it, male members of the court, and even of the Royal Family, took part in the dances.

From then onwards both countries began to develop their dancing. Technique gradually became more complex, to the point where dancing became a study in itself, and the professional, in each country, began to oust the courtly amateur.

DIFFERENT TEMPERAMENTS

But there were then, as there are today, essential differences in the temperaments of the Italians and the French. The more fiery and volatile Italians tended to a more spirited and energetic type of dancing, in which the accent was on acrobatic display. The French, on the other hand, with a liking for the more delicate type of movement, developed a style in which the emphasis was on grace and elegance.

In addition, the French soon preferred to enjoy their dancing as a separate entertainment and gradually dropped the singing and declamation. They introduced mime taken from the Italian *commedia dell' arte* to carry the story forward. By 1661, the dance was so far advanced in general esteem the the Académie Nationale de la Danse was founded, conferring dignity on the art of dancing, and helping to standardise its discoveries. Within a few years female dancers were admitted to the ranks for the first time.

In Italy, too, technique continued to develop. The now famous "five positions" were invented, creating infinite possibilities of movement. But for the Italians dancing still remained one of the adjuncts of entertainment, used for the danced interludes in opera, and ballet as an art form went into decline.

During the eighteenth century the French "school" reigned supreme, producing such great dancers as Auguste Vestris and the brilliant choreographer Noverre. It was Noverre who added even greater dignity to ballet as an art, insisting that it should be more than merely a pretty spectacle, and should appeal to the emotions and the intellect as well as to the eye.

With the coming of the French Revolution and the consequent dissolution of the courts with all their elaborate spectacles, many dancers went to Italy; and the whole centre of gravity of ballet returned to the country from which it had originated. Carlo Blasis, working at the academy at La Scala, Milan, formulated his system of training and laid the foundations of technique as we know it today.

France, too, settled down to comparative tranquility after the Revolution, and ballet revived. This revival coincided with the beginning of what we know as the Romantic movement in art and literature, dancing on full *pointe* was invented, and sylphs and wilis floated into existence.

From France, disciples went out to other countries. One of the most important, in his influence on later aspects, was Bournonville, who went to Denmark and established the French style of dancing in Copenhagen. This he did so thoroughly that Copenhagen is still the only place where this original French style of dancing can be seen today—a curious aspect of this being that, although the general style of Danish dancing is French, the acrobatic "bent knee" of the Italian style is retained there.

As the Romantic period came to an end in France, male dancers disappeared altogether, and ballet in that country declined until a complete decadence set in.

RUSSIA INTERVENES

But—fortunately for us—ballet had taken root in Russia. French and Italian *maitres-de-ballet* had taught wards of the State in the French and Italian ways. If this had not happened, it is quite possible that the European classical dance might have disappeared completely.

Ballet had existed in Russia since the eighteenth century, and the French and Italian teachers had been called in by various Russian rulers to train their dancers. The Russians proved to be excellent pupils, for dancing was in their blood, and soon they achieved a high level of technical proficiency. However, they did not at this period produce the great soloists of modern times; they had little opportunity, for they were trained to act as a frame for the foreign guest artists, French and Italian dancers still being supreme in Europe. This dominance of foreign artists persisted even into comparatively modern times. When the ballet in Russia created such classics as *The Sleeping Princess* and *Lac des Cygnes* foreign ballerinas were called on to dance the principal roles: Carlotta Brianza was the first Aurora and Pierina Legnani the first Swan Princess—both Italians.

The Russians had the advantage of the best of both schools. Marius Petipa and Bournonville's pupil Johannsen handed on the pure French style, while Enrico Cecchetti, himself a pupil of Blasis, taught the Italian system of technique. Thus the poetry and refinement of the French school was wedded in Russia to the Italian brilliance and virtuosity. The result was a broader style of great sweep and nobility, and the Russian temperament was—and is—such that it added an emotional quality.

However, the two schools of dancing were never completely reconciled. Right into the twentieth century they continued to disagree on essential differences. The French teachers, for example, insisted that in steps of elevation the knees should always be stretched while the dancer was in the air. The Italians, on the other hand, maintained that the knee should be slightly bent.

The rest of the story is comparatively recent history. The Russians have given back to France what the French themselves had allowed to die; and today we are witnessing the strange spectacle of the French ballerinas and male dancers modifying—in manerism and approach—the sweep of the Russian style; in short, diluting it by rejecting those elements which are most typical of the Italian contribution. This is, indeed, further proof that national temperament is responsible for a national style of dancing.

In England we are today watching the emergence of an "English style" for the first time. Although trained in the Russian "school", our English ballerina is easily recognisable from her restrained approach and the smallness of her movements. Her temperament makes of her a dancer sensitive and precise but rarely exuberant or abandoned.

In the United States, too, another' 'school" is gradually evolving, of a type which can be compared in many ways with the Italian.

And in Italy itself, where dancing had been allowed to decline after having fertilised the Russian school, signs of revival are imminent. News that Vera Volkova has left London to teach at La Scala holds high hope for a renaissance of Italian ballet, with Russia giving back to Milan what she borrowed and so honourably guarded and glorified in years past.

Watch Paula Hinton

soloist to star in record time

by JOHN PERCIVAL

(Photo : Bernard, Paris)

IT is surprising how short a time Paula Hinton has taken to establish herself, in the eyes of many ballet-goers, as one of the most promising and exciting of English dancers. When Ballet Rambert left for Australia in 1947 she had just begun to dance small roles like the *pas-de-trois* in *Swan Lake* and the Duck in *Peter and the Wolf*. On the company's return two years later she was already a principal dancer. During the first season of *Ballet at Eight* at the Mercury, she took many leading parts, achieving a notable success in ballets by Gore, Tudor and Ashton. She revealed humour, sentiment and liveliness in the revival of *Bartlemas Fair*, a fine grasp of character in *Judgment of Paris* (that ballet so perfectly balanced between comedy and tragedy that it is easy to mistake it for one or the other), and she extracted a great deal of fun, for herself and her audience, from the Tango in *Facade*.

Not long afterwards, Ballet Rambert supported Markova and Dolin in a short season at Harringay Arena. On the tiny stage of the Mercury, Hinton had shown excellent *ballon*, and now on the big arena stage she really came into her own. Her ability to leap high and travel with an easy, floating lightness through the air was more fully revealed, and also her speed of movement and sparkling finish. She danced the mazurka in *Les Sylphides* in a manner which, for lightness and delicacy, did not need to fear comparison even with Markova's Prelude. Her ebullient gaiety was ideally exploited in *Simple Symphony* and as the Ballerina from Paris in *Gala Performance*, and in the Arabian dance in *Casse Noisette* she revealed a sensuousness free of the vulgarity so difficult to dissociate from the role.

Then, during an autumn season at the King's Theatre, Hammersmith, Gore created for her the title role in his *Antonia*. The part of the worthless, faithless wanton who is strangled by the lover she betrays is a role as sexy and sensational as Carmen, and Hinton danced it with a terrifying fervour, infinite animal lustfulness, and the tenseness of a tightly coiled spring. Her death pose, flat on her face with legs outspread, was ugly, sordid, and unforgettably effective. Her performance in this ballet not only helped to reveal still further the wide range of parts of which she is capable, but also proved her to be an artist of the highest ability.

Later in the same year, at the Nijinsky Galas, Hinton danced in *Capriccio Espagnol* and also in *Les Sylphides*, this time taking the Valse. In this she gave a performance which seemed to soar above the big stage, and proved herself by no means the least brilliant star among the constellation of dancers assembled for the occasion. And only a few months later, this time at the Lyric Theatre, Hammersmith, she scored another success as the new love in *Winter Night*. Other dancers in this role have suggested youthfulness by stressing the purity and innocence we associate with it, but Hinton concentrated on revealing an intensely fresh and vigorous energy, which gave the part more interest without upsetting the balance of the ballet.

Then, after achieving all this in the space of about a year, Paula Hinton left Ballet Rambert. She danced with the Continental Ballet, and on television, but apart from a few guest appearances in *Antonia* Londoners saw no more of her until Markova fell sick at the end of the first Festival Ballet season. Markova's *Giselle* has become a legend in her own lifetime, something wonderful but almost unreal, as if we were familiar with it through old lithographs rather than actual performances. It was fitting, then, that her sickness, regrettable in itself, should have enabled us not only to renew acquaintance with Sally Gilmour's tender, rapt and moving performance in the part, but also to see the debut in this role of a dancer who may, with any luck at all, well become one of the legends of the future. Hinton is in many ways ideally suited to *Giselle*, with her exceptional lightness, her speed, and her distinctly personal quality of intensity and vigour, revealing itself in sudden bursts of almost furious energy. Her keen sense of drama, too, and her ability to perceive and convey subtleties of character, make her more than adequate for the emotional demands of the role. Already, at her first performance, despite the short time available for rehearsal and preparation, there were some revealing touches, such as the long questioning glance, so full of a strange foreboding, which she threw at the Princess on first sight, and the quavering frailty of her body, scarcely able to stand upright, during the mad scene. There were, inevitably, some slight faults, mainly technical; a tendency to hunch her shoulders, for instance, and a lack of assurance during some turning movements. These can undoubtedly be eliminated if she is given repeated opportunities to dance the role. And any company which gives her the chance will gain, in return, a dancer who possesses, in addition to all the qualities already mentioned, that indefinable but unmistakable quality so indispensible to a real star; the quality we can only hint at with such words as 'personality' and 'glamour'. Paula Hinton is potentially capable of achieving true greatness, and this is something too rare and valuable for any of us to ignore.

Dolin's Mother looks at the Critic

Mrs. Healey-Kay, Anton Dolin's mother, has watched her son rise to become one of the world's leading male dancers. She has also watched so many performances of ballet over the years and read what the critics have had to say about them, that she has formed her own opinion as to how a critic should approach his work.

1. The Critic must have vision and understanding; he must see the Artist, in this case the Dancer, as a person trying his best to bring to his audience an understanding of and sympathy with the character or dance he is giving.

2. The Critic must realise that it is not *only* steps, technical performance or even costume, that constitute a dancer. He (like any other artist) has to give out something of himself, and to convey it to his audience. To do this, he must have something of the *child's* extraordinary power of being, in his own mind, the person or thing he represents. This "projecting" of an inner vision causes a sort of electrical *pull* between him (the artist) and his audience. An example of this "pull" is Maurice Chevalier, who has only to stand silently on a dim stage for the audience to be held by something exciting, mysterious, which they can feel, but not understand.

3. Sympathy and understanding must exist between the Critic and the Dancer—then the former, if he has knowledge, can give a real, unbiassed criticism.

4. It is the duty of the Critic to point out the mistakes that the dancer must invariably make from time to time—also any mannerisms that may creep into his work; but these mistakes should be pointed out in a reasonable way, and not with a slightly cynical expression, a "I've caught you out, and am pleased at doing so," sort of way—but calmly and reasonably so that the artist may feel he is being helped as well as criticised.

5. The Critic must have no personal feeling towards the artist, who may be his best friend or worst enemy; but must regard him from an entirely impersonal point of view.

6. The Critic must be a widely read person, with knowledge of many countries and many peoples.

7. It is the Critic's duty to the public to guide them to an understanding of the artist and his work—to explain the difficulties, to quietly point out the faults, and, in effect, to be a true liaison officer between Public and Theatre. If he can, it would, as regards dancing, be a great help to him if he could study dancing in some really good school of Russian ballet dancing.

Lastly—having attained all this, "it must follow, as the night the day", he "cannot then do wrong to any man".

M. Healey-Kay

MAN WANTED

MISSING SINCE AUGUST 1929, THIS MAN IS URGENTLY NEEDED FOR THE PROPER CONTINUANCE OF BALLET.

ANY PERSONS KNOWING OF HIS PRESENT WHEREABOUTS, SHOULD IMMEDIATELY INFORM THE NEAREST AUTHORITY.

REWARD **The Gratitude of the Entire Ballet World**

BALLET is in grave danger. This statement may sound absurd while people continue to fight to get into vast theatres, super-cinemas, arenas, and other places seating several thousands, in order to see their favourite stars in their favourite revivals. Nearly every newspaper and magazine enlivens our breakfast tables with the information that ballet is one of today's biggest money-spinners (though it is doubtful whether these writers have delved very deeply into ballet economics). Everything in the Garden, and everywhere else, looks rosy indeed and most people are under the impression that the Golden Age of Ballet is here.

I would like to subscribe to this view, nothing would make me happier, but the spectacle of this so-called boom does not cause my heart to palpitate with joy and thankfulness. Booms have a nasty habit of ending very abruptly and the immediate aftermath is inevitably tragic.

NO WELDERS

The reason for my apprehension has nothing to do with the dancers—there are a greater number of good dancers in the world today than at any time since man first gave praise in movement. It has nothing to do with choreographers—there are plenty of people to create exciting new works if they were given the chance. Composers and designers also are here for the asking, *if there were someone to use them properly*. And here lies the weakness—the most vital person of the whole lot, the person to weld them all together, the Artistic Director (this is as good a name as any), has been missing since 1929.

The disbandment of the Diaghilev company, on his death, was not nearly so serious matter as the loss of the one person who made it all possible.

You may say, and quite rightly, that on every ballet programme it puts that such-and-such a person is artistic director. There are hundreds of people who use the title, but who are they? Mainly dancers, choreographers, or designers, many of whom do their own jobs splendidly but who fail dismally when it comes to directing the trinity. Their own pet pigeons pop up first and it would be unnatural if it were otherwise. The result, though, is invariably top-heavy.

THE TYRANT RETURNS

The only person qualified to fill this post is one not immediately connected with any one art but who has complete historical and practical knowledge of all of them, plus a thorough understanding of all sides of the theatre, and above all—breadth of vision and taste.

This person must be a tyrant. The velvet glove must encase an iron hand with barbed finger-nails. He must not be softened by world-famous dancers snivelling at his feet; he must, if necessary, kick their teeth in and then lend them to get new ones "on the scheme" (if that does not teach them, nothing will). He must have no fear of that monster called Public Opinion (a magnificent "flop" is far better than a tepid success). He must be hated, feared, and adored. He must knock the schoolroom out of the public theatre.

Perhaps this is asking too much; the world may have become so well-regulated that this person has vanished for ever. Yet, I cannot help feeling that he is still lurking somewhere—starving in a slum or overeating in a stately home. Many people almost meet these requirements such as Marie Rambert in England, Boris Kochno in France, and Lincoln Kirstein in America. At the moment, each of them falls short in at least one of the essentials (exactly which, I do no intent to mention here).

RECORD-SHOP CONCEPTION

You may think that I am being unnecessarily gloomy but I too am trying to have breadth of vision and any art that is not vital must surely die. Ballet today is not vital. Where-ever we look we see the spectre of revival—whether it be old Maryinsky ballets or shadows of the Diaghilev and de Basil repertoire. The new ballets, such as they are, have their birth in the gramophone shop.

What happens today when a new work is created? After the ballet has been commissioned, the choreographer spends a lot of time listening to gramophone records. After he has found something that he can turn to his purpose (does he ever get a twinge of conscience about superimposing his own ideas on to an art that is in itself complete?) he calls in the designer. Although there are naturally many exceptions to this procedure, it is generally the way that new works are conceived. Diaghilev would never have countenanced this sort of thing for one moment and nor should anyone else.

MIXTURE AS NEVER BEFORE

Surely the right way to go about it is for somebody to have an idea which he communicates to the artistic director. This grand chef picks the ingredients that his taste tells him are the most suitable. Then according to the available material he starts to mix—a new composer here, an experienced choreographer there, stir gently and add an avant-garde painter. Let the whole thing simmer, tasting at regular intervals to see that the mixture is right. When the whole concoction reaches near boiling-point, turn out into the theatre and start to garnish. There are many such receipts which can be altered to suit the mood of the time. This must have been the way that Diaghilev, who had the tallest chef's cap of all, perpetrated his culinary marvels. True, many of them were far in advance of their time but it is wiser to look to tomorrow's meal if you are to avert starvation.

A supreme example of what can happen without artistic direction is found in the De Cuevas Grand Ballet. Here is a company that has the best collection of dancers in the world. It has probably had more money poured into it than any other non-state-supported company. Yet the result is as uninteresting as anything you would find this side of atomic annihilation. Had a master-mind understood the material he was working with and spent the money with care and taste, this company would have been such that no other could possibly compete with it.

NO FRONTIER BARRIER

If anybody knows where the missing man is hiding he should be begged, implored, and cajoled, to come out into the open and make his presence known to whatever company he thinks can use him best. Let us hope that the directors of that company have the sense to realise that, in him, they will find salvation and that posterity will hold them sponsible for the continuance of ballet in the second half of this century. No frontier, race, or creed, should hamper anyone in the search; for ballet is the most international of all theatre arts. It is the Art that needs him not any one particular country.

I do not want anybody to get the impression that I am lacking in admiration for the work that has been done over the past twenty years, it has been remarkable. But anyone, with only the same number of eyes as Polyphemus, must surely see that the danger of stagnation is acute.

PETER WILLIAMS

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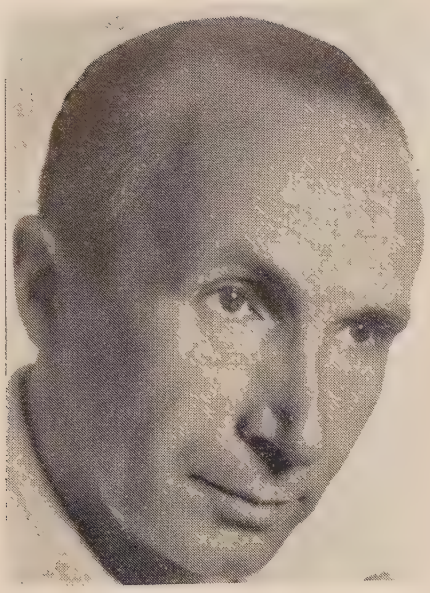
BALLET IN BRAZIL

by Sérgio Cardoso-Ayres

Continuing our policy of giving the background of ballet in every country in the world, we now come to Brazil. Latin America does not feature a great deal in the history of ballet, but it is likely that it will play a great part in the future. Sérgio Cardoso-Ayres, the Brazilian novelist, has watched the beginning of what may be a very important company.



Vaslav Veltchek, maitre de ballet at the Teatro Municipal in Rio.

BRAZIL is still raw as regards Ballet. But in Rio—the civilized heart and soul of that immense body—there is a community of highly cultured intellectuals, artists and mere dilettanti. Operas, plays and concerts are listened to and dancing is watched with interest and understanding at the *Teatro Municipal*, Rio's Opera House, during the yearly seven-month season. The appreciation of ballet tends to be not always up-to-date; this is only to be expected, cut off as they are from the main trends of development. Although they like startling innovations, they are still rather fixed on the Diaghilev and Nijinsky legend. But their enthusiasm is enough to make it worth-while for companies of world-wide importance to cross the Atlantic and give short seasons in Rio and San Paulo, at tremendous profit to the local impresarios.

As to the rest of the country—save for odd exceptions—when ballet has been heard of at all it is confused with cabaret dancing and believed to consist of the dancers' individual improvisations on a given theme and piece of music: something like a play in which the actors would make up their speeches as they went along.

Rio de Janeiro's *Teatro Municipal*, on the central Avenida Rio Branco, has played a capital part in the presentation of Europe's art to Brazil. The foundation stone of that large Opera House, bigger than Covent Garden, was laid on May 20th 1905. It was officially opened on July 14th 1909. On the following evening, the great French actress Réjane's theatrical troupe opened the Teatro Municipal's series of foreign seasons, which would eventually, in the course of years, bring to Rio the greatest names in opera, drama, music and ballet. It can accomodate nearly 2,000. Although its regular ballet public is rather limited, it provides very good houses—ballet companies dance, as a rule, to capacity. But a ballet can hardly be given more than twice; an individual programme is usually presented only once. To compensate for that, prices of seats are very high. Last year, they were already extremely expensive for the Champs-Elysées; this year, for the Ballet de l'Opéra de Paris, all stalls cost Cr$ 220 (4 guineas).

CZECH PIONEER

The great pioneer of ballet locally in Brazil has been the Czech-born Vaslav Veltchek, former *maitre de ballet* to the Opéra-Comique and later to the Châtelet, Paris. Veltchek has been a pupil of Nicholas Legat and at one time a partner to La Argentina. He arrived in Brazil over eleven years ago. After a season in Rio, where he danced with Juliana Yanakieva, he went to San Paulo to create and organize the ballet of San Paulo's Municipal Theatre. Then he came back to Rio as *maitre de ballet* to the Municipal Theatre. In 1944, he began giving dancing lessons to orphan boys and girls of a charity society, the Union of *Operárias de Jesus*. The first class was held in an empty garage. Veltchek soon left the Municipal Theatre to create with the help of the Operarias a troupe called the *Conjunto Coreográfico Brasileiro*, the first public appearances of which took place a year later.

In 1946, the Conjunto gave a small season in Porto Alegre (Southern Brazil) and the following year it repeated its provincial tour and went farther, to Montevideo and Buenos Aires. Then Veltchek opened a dancing academy in Rio, where he teaches private pupils and prepares dancers for the Conjunto. The Conjunto dances Veltchek's own ballets, among which some of the most interesting are *Pictures from an Exhibition* to Mussorgsky's music, *Uirapuru* about an Indian legend, to the music of the Brazilian composer Villa-Lobos; *Valsas da Esquina* to the music of another Brazilian, Mignone; *Children's Corner* to Debussy. Some of Veltchek's best pupils are already seeking experience abroad. Beatriz Costa, for instance, is dancing with the New York City Ballet.

The Conjunto plans to tour Europe in the spring of 1951. The company is good and could bring much that is new and original. The tour, provided it is well-planned, well-carried out and avoids the mistakes of the *Ballets Péruviens*, should meet with much success.

There is also in Rio the dancing academy of Tatiana Leskova, a former dancer of de Basil's, and an organization called *Ballet da Juventude* belonging to the Union of Students, which gives free dancing instruction.

NEGRO AND INDIAN BACKGROUND

Due to the large mixture of races, with assimilation of the Negro element and of a substantial part of the Indian one, Brazil has a rich store of traditional lore and customs. They could be a mine for the Arts and especially the Ballet. But Brazilians as a rule are blind to its resources; this on account of the nearness of the picturesque to them, of snobbery, of inferiority complex, or simply because those ways are an intimate part of them and therefore taken for granted.

There is in Brazil a great potential public for ballet—a public of means and emotional needs, buried in provincial routine, with only gossip and the films as outlets. And there is a growing interest. Ballet Clubs are beginning to appear here and there. Towns like Pernambuco, Bahia, Natal have good theatres, which were built some decades ago when sugar and rubber made large numbers of millionnaires. They had their brilliant seasons and now open their doors only a few times a year for a political banquet or a degree-presentation ceremony, or the like. But to help create that public, we need in Brazil to develop a few specialized critics and popularizers of the ballet; a few—I dare not hope for anything like the admirable set of English ballet critics.

In new countries like Brazil, improvisation is the normal attitude. Anyone will fit any job, or, for that matter, write about anything. This no doubt makes for brilliance in the best Brazilians. However, in the general run this tendency, bad enough when it is about local ordinary affairs, has sometimes rather amusing results when it is about matters which are foreign or which require wider experience.

I remember reading lately in one of the largest Brazilian magazines a long article in which the writer bitterly attacked a certain dancer of international consequence and crowned his shattering criticisms by saying, as a proof of the dancer's incapacity, that in the second act of *Giselle* it was clear to all that the dancer (dancing Albrecht) was getting more and more tired as the action unfolded, even falling to the ground several times and, finally, remaining prostrate on the stage. Apparently the writer was not very familiar with *Giselle*.

Three dancers, Beatriz Costa, Neusa Vasconcello, and Orlanda Saturnono, from the Teatro Municipal. They are seen here in a ballet of Veltchek to Wagner music.

Music . . . . by EVAN SENIOR

SULLIVAN AND GILBERT IN NEW BALLET

When John Cranko's new ballet, *Pineapple Poll*, comes into the Sadler's Wells Theatre Ballet repertoire on March 13, it will make musical history in that the music will be compounded from melodies of Sullivan—Sir Arthur Sullivan of Gilbert and Sullivan fame.

THE Gilbert and Sullivan operas, some of them more than seventy years old now, have probably been more strictly guarded and maintained in their original state than any other form of theatre music. Except for a few permitted non-vocal arrangements played here and there, this music has not been heard in the theatre away from the Gilbert *libretti*.

But since November, 1950, conditions have changed, the law of musical copyright gives a composer control of his own music for his lifetime and for fifty years afterwards. That means that he can assign his interest in his works, by his will or in some other way, and that they will be protected until fifty years after his death. This is what has happened with the music of Sullivan for the Gilbert and Sullivan operas. Nobody has been allowed to play it except with the permission of the copyright holders, with the result that the tradition of "G. & S." has been carefully and faithfully guarded, particularly in this country.

Sir Arthur Sullivan died on November 22, 1900, and I understand that the copyright on his music expired last November. This, however, affects only Sullivan's music. Gilbert did not die until 1911, and so, although you can now play Sullivan music to your heart's content without payment of royalties, Gilbert and Sullivan Opera as an entity remains inviolate until 1961

However, Gilbert wrote many other things apart from the opera *libretti*, probably the most popular being that glorious set of nonsense-verses known as the *Bab Ballads*—some of which, by the way, contain the germs of later witty eruptions in the operas. It is from the *Bab Ballads* that John Cranko, with the collaboration of the young Wells' conductor Charles Mackerras, has cooked up the ballet story of *Pineapple Poll*.

Those who know the *Ballads* will remember Gilbert's pre-occupation with the "bumboat woman" of his day, the jolly, and usually plump and middle-aged, woman hawker who acted as a kind of floating general-store for the sailors of the eighteenth and nineteenth centuries, taking her goods alongside the moored warships. Gilbert—and Sullivan, too—immortalised her in Little Buttercup of *H.M.S. Pinafore*.

Pineapple Poll was such a one, a "bumboat woman" who, made younger for the purposes of the ballet, falls in love with a sailor and determines to pursue him on to the ship, unluckily finding that all the sailors on board are girls! (Are the Wrens, then, no new idea after all?)

The possibilities for a gay and amusing ballet are almost unlimited, and with the lilting Sullivan melodies to support it, the result should be something new to English ballet.

Charles Mackerras, who has already made something of a name for himself at Sadler's Wells as a conductor of opera, is a young musician from Sydney, Australia. He plans to use melodies from almost all the famous G. & S. operas, in his own orchestration; for Sullivan's original arrangements, masterpieces of work by a composer who himself could play and knew thoroughly every orchestral instrument, are still closely guarded.

On the surface, Sullivan music is light and amusing; underneath, its foundations are strong, deeply rooted in Mozart, Schubert and Mendelssohn, in their offshoots the Italian composers Bellini and Donizetti, and in the lighter emanations of Offenbach and Auber. Sullivan's music was of his period, and it was a period when music and the public were linked much more closely than they are today. The composers did not "write down" to Victorian taste; it was the other way around: the public rose to the composers' ideas, light though those were in comparison with the tendency today for music to run a little too far ahead of the public.

If Sullivan is to be parted from Gilbert now that the music rights have expired, it is as well that he should be joined again to an idea drawn from Gilbert in another medium. If Cranko and Mackerras can absorb and maintain the spirit of Gilbert and of Sullivan, those of us (and we are millions) who so love all that "G. & S." stands for may find our apprehensions needless.

Sullivan music will add a new note to our ballet. Thoroughly English, rich and bright and lilting, these tunes are almost a part of our national heritage.

Margot Fonteyn as Swanilda in the second act of Coppelia.

(*Photo : Gordon Anthony*)

New Records

Coppelia Ballet Music (Delibes): Orchestre de la Société des Concerts du Conservatoire, Paris, conducted by Roger Desormière. (Decca, AK-2346-7-8, six sides.)

IF you have not seen the ballet concerned, a recording of its music can often be a dull affair. You can listen to a concert work in complete detachment; but a work for the theatre, although generally lighter in many ways, seems to need so much more when heard on discs at home. It needs something of its original purpose, of the atmosphere of the theatre, something impossible to define or to describe, but which you feel immediately to be there—or not.

Quite apart from the performance, that indefinable "something" has been captured very strongly indeed in this splendid set of *Coppelia* recordings. It *is* French music; and the orchestra and conductor are French, which may have something to do with it. And Roger Desormière, apart from being one of the greatest of French conductors (he is to conduct a Royal Philharmonic Society concert of French music in the Albert Hall in February) knows his ballet. It was Desormière who was responsible for the brilliant orchestration of Strauss music for de Basil's production of *Le Beau Danube*, recorded for H.M.V. by Dorati and now, unfortunately, withdrawn from the catalogue.

In these records of *Coppelia* music he has captured the theatrical atmosphere of each section, and you can almost *feel* what is happening in spite of the fact that the sections are far from being in proper order. Side 1 of the automatic set brings the orchestral Prelude, beautifully phrased and giving you that peculiar shiver down the spine that I, for one, always get each time the house-lights go down and the footlights edge the scarlet curtain—something in the theatre is about to begin, even if for the hundredth time. Then comes the rousing Mazurka, quite the best performance of it I have ever heard on a record. On Side 2 there is the entrance of Swanilda, including some music which is not usually recorded, and the famous Waltz, played at correct dancing tempo and not, as is so often the case, as if it were a ballroom slab of sentiment.

Side 3 brings a magnificently played—and equally magnificently recorded—Czardas, again at perfect tempo, the mounting excitement being conveyed in the music itself and not through some spurious manipulation of speed, as we so often hear. The section leading to the *friss* (the later fast section) is a joy. Side 4 is described as *Scène et Valse de la Poupée*—the part where Swannhilda, disguised as the Doll and hoodwinking the old Doctor, comes to "life".

On the discs, Sides 5 and 6 are called *Ballade et Thème Slave Variée:* this is the Swannhilda adagio from Act 1 and the accompanying variations, again played superbly, and recorded with a clarity that I found pregnant with excitement and with sense of the theatre. The French wind-players, whose methods are so different from ours, have made the most of their opportunities throughout the performance, which will be a joy to all lovers of ballet.

New Ballets

PASTORALE

First given by Sadler's Wells Theatre Ballet at Sadler's Wells Theatre, December 19, 1950. Choreography by John Cranko; Music by Mozart; Costumes and Décor by Hugh Stevenson.

CAST

Phillida	Patricia Miller
Corydon	Pirmin Trecu
Lamilia	Svetlana Beriosova
Melanthus	David Poole
Damon	David Blair
Diaphenia	Elaine Fifield
Paramours	Maureen Bruce, Pauline Harrop, Peter Wright, Michael Hogan

Svetlana Beriosova as Lamilia with attendant Paramours, Maureen Bruce and Pauline Harrop

It was originally intended that John Cranko should revive *The Witch*. This work was created for the New York City Ballet in the summer of 1950, and had its first performance at Covent Garden.

The rehearsals were in an advanced stage for the revival by the Sadler's Wells Theatre Ballet in mid-December, when the brother of the composer, Ravel, objected to the use of the music. The objection was that the work had been composed for concert performance and was not suitable for ballet.

The immediate question was what should be put on in its place. Cranko quickly got working on a new ballet to Mozart's Divertimento No. 2 in D and with the co-operation of the dancers who rehearsed all over Sunday, he managed to finish it in time to show Ninette de Valois on her return from America. She immediately passed it and the work had its first performance on December 19, after only three weeks' rehearsal.

A full description of the work, which shows a still further improvement in Cranko's development, will be found on page 21 of this issue.

(*Above*) *Patricia Miller as Phillida and Pirmin Trecu as Corydon in a* pas de deux *that occurs early in the ballet.*

(*Right*) *David Blair as Damon and Elaine Fifield as Diaphenia. Cranko has created roles for his ballerinas that ideally suit their different qualities. Fifield has one of the best roles she has had for a long time and she dances it beautifully. The names of the characters have been taken from eighteenth century deities.* (*All Photos by Baron*)

The final group from Pastorale (*Photo: Baron*)

HARLEQUINADE

First given by Festival Ballet at The Stoll Theatre on December 26, 1950. Choreography by David Lichine; music by Drigo; costumes and décor by Eleanor Watts.

CAST

Columbine	Tatiana Riabouchinska
Harlequin	John Gilpin
Policeman	Malcolm Goddard
Pantaloon	Geoffrey Webb
Pierot	Keith Beckett
Pierrette	Anita Landa
Fairy Queen	Daphne Dale

David Lichine's first ballet for an English company is very slight and cannot be considered more than a curtain-raiser for the full *Nutcracker*. It is, however, gay and amusing and there is a certain amount of invention.

The slight plot, about how Harlequin tricks Pantaloon into marrying him to his daughter Columbine, when she was really intended for Pierrot, is an excuse for a number of *soli* and a charming *pas de deux* for Riabouchinska and Gilpin which they dance brilliantly.

As the Fairy Queen, Daphne Dale showed a great deal of promise as well as being a very pretty girl. Though exactly what the function of such a character was, seemed rather obscure.

This is not the Harlequinade of the English pantomime but more the sort of thing that used to be seen in small continental theatres and fair booths.

It was a pity that the Drigo music had been so badly orchestrated, but even that was no excuse for some of the unmusical sounds that emerged from the orchestra pit.

P.W.

John Gilpin and Tatiana Riabouchinska (*Photo: Gilbert Adams*)

Curtain Up!

THERE was a triple celebration at the Sadler's Wells Theatre last December 26th. A Boxing Day Celebration ; the fifth aniversary of the junior company's first performance ; and the engagement of dancer Stella Farrance to Stanley Holden, talented character dancer and one of the two remaining original members of this company. They will be married some time before the company leaves for its American tour on September 25, 1951.

Party fare came from America in the shape of seven pounds of chocolates from Jane Shore and Pauline Wadsworth of the Sadler's Wells Ballet now touring there.

★

DANCERS who groan and grunt at the idea of being at rehearsals before 10:00 in the morning, may be consoled by the grueling schedule faced by Sadler's Wells Theatre Ballet dancers Stella Claire and Joan Cadzow. They have to be up at 5:00 every morning to get to Shepperton for work in *The Tales of Hoffman* film and be back in time for the evening performance at the Sadler's Wells Theatre.

★

NOW that Ninette de Valois has been made a Dame of the British Empire it is hoped that the chef of the Savoy Grill, London, will revive the dish created in her honour about 1934 called *Salade de Volaille Ninette de Valois;* or perhaps create a new one.

Salade de Volaille de Ninette de Valois is a cold chicken salad containing tomatoes, celery, asparagus tips and artichokes. The special feature is the piquant sauce with a tomato juice base, mustard, oil and vinegar.

★

THERE is one person who did not approve of Riabouchinska's *Giselle* on television on December 18, in spite of the good notices that it received generally. TANIA LICHINE, the small daughter of David Lichine and Riabouchinska, was taken by her father to see her mother's performance. When Giselle first appeared out of the cottage door, little Tania was horrified. She rushed up to the television set and started to batter on it—"Mummie, Mummie", she cried "come out of that horrid box".

We shall soon be able to form a company from great dancers' children—with Tania Lichine and Markova's niece, Susie, as prima ballerinas we have premier danseur in Massine's son, whom Massine tells us is always dancing.

Do you ever feel stuck in your work? If so you should follow DAVID LICHINE'S advice and write a letter to yourself. He finds that when he cannot do a certain piece of choreography, if he writes down all that he has done in the form of a letter and posts it, on receiving it the next morning, the whole matter clears up. We suggest to our readers that they should try this, they will also be helping the inland revenue.

★

NOT many people realise that most of the young dancers who have had such a success with Festival Ballet at the Stoll Theatre, were originally trained by Marie Rambert and had their first success with her company. These include Sally Gilmour (who appeared for one performance in *Giselle*, see January *Curtain Up*), Paula Hinton, John Gilpin, and Vassili Trunoff. Now there is every possibility that Belinda Wright will also join the company.

★

IT is not easy to dance a *pas de deux* by yourself but John Gilpin managed very well in *Beau Danube* on January 8 at the Stoll. A few moments after she had come on as the Fiancée, Tatiana Riabouchinska sprained her ankle and had to retire gracefully. Undaunted John Gilpin carried on by himself and brought this unique performance to a successful conclusion. Riabouchinska returned to finish the performance after she had received hurried massage from Alicia Markova in the wings.

Bridget Kelly, soloist of International Ballet, and Geoffrey Espinoza, maitre de ballet *of International Ballet, after their wedding at Silcester on December 9.*
(*Photo : G. B. L. Wilson*)

On the following evening we were promised an equally interesting performance of *Le Spectre de la Rose*—Riabouchinska was to sit in the chair while Gilpin danced around her. Happily she had recovered sufficiently to give a very beautiful performance.

Choreographers, who are still searching for ideas for dances for two people might possibly use this idea of a solo *pas de deux*.

IT is hard to have to work on a particular role and then watch somebody else having all the success. Maryon Lane of the Sadler's Wells Theatre Ballet had to do just this on the first night of Cranko's *Pastorale*. Most of the principal dancers had been ill and Maryon rehearsed all their roles and put in a great deal of hard work on them. As the opening night approached, the principals got better one by one, so that at the first performance Maryon stood at the back of the Dress Circle watching her friends being cheered.

★

DOROTHEA ZAYMES of the Sadler's Wells Ballet had an operation for appendicitis in what must be record time. She was rushed into hospital and owing to the marvels of American surgery she was back and dancing with the company in three weeks.

★

THE response to an announcement that Dame Ninette de Valois was giving a series of classes for professional dancers was one male professional dancer and a number of girl pupils of the Sadler's Wells School.

The first class which took place at the Sadler's Wells School in Colet Gardens on Friday, January 5th was simple and constructive.

★

ANITA PHILLIPS (Dancers you should know—July, 1950) was married to actor EDMUND PURDOM at the Brompton Oratory on January 5th. Mr. and Mrs. Purdom met while both were appearing in the musical *Golden City*.

The newlyweds were unable to make plans for a honeymoon as Mr. Purdom is appearing in *Where The Rainbow Ends* at the Stoll Theatre. Mrs. Purdom has lately appeared on television in *Cinderella*.

★

THAT Mr. Sadler of Wells fame has been getting in the American papers. . . .

When the Sadler's Wells ballet were recently in Bloomington, Indiana, a member of the company Fiorella Keane visited her cousins who lived in the neighbouring town of Louisville. This was duly written up at length in the *Louisville Courier* which also volunteered the information that "the name of Sadler's Wells was derived from the fact that the wells were discovered on the ground owned by this Mr. Sadler of ballet fame !"

As Mr. Sadler, was a surveyor of highways, and owned Sadler's Music House around the year 1683, it seems doubtful that he knew much about ballet and probably had never heard of such a thing.

Dance and Dancers says Happy Birthday to :—

Derek Westlake	Ballet Rambert	February 4th
Audrey Brookes	Ballet Rambert	February 5th
Margaret Pollen	Ballet Rambert	February 9th
Anna Cheselka	Festival Ballet	February 9th
Maryon Lane	Sadler's Wells Theatre Ballet	February 15th
John Gilpin	Festival Ballet	February 21st
Malcolm Hughes	International Ballet	February 28th

Readers with birthday cards for dancers can address them c/o DANCE AND DANCERS, Mersey House, 132-4, Fleet Street, London, E.C.4. Letters will be forwarded to the dancer's home address to arrive on the birthday. Please post cards early.

Speak Up

EARTH-BOUND EGGS

SIR.—What dancers eat for breakfast—and other meals—has always been, of course, an entrancing addition to our knowledge of ballet. But I am sure that we must all be doubly grateful to you for printing, in your issue of December, 1950, Anton Dolin's recipe for scrambled eggs. Not only does it add greatly to our knowledge of dancers and their lives, but it also goes far towards explaining the current prevalence of *a terre* dancing. News that artists of the ballet use "yokes" instead of "yolks" for their scrambled eggs explains much of what is apparently weighing so heavily on the weary shoulders of many of our dancers.—BRIDGET BOTTOMLEY.

IS IT THE CONDUCTOR?

SIR.—May I comment on a point raised by A. F. Hill in a letter in your October issue—the Covent Garden orchestra. I don't think the trouble lies so much with the orchestra, but in the fact that it hardly ever has a chance of playing under a good conductor—either for ballet or opera.

On those all too rare occasions when it has played under a good guest conductor it has been unrecognisable as the same orchestra.

Surely the new owners of Covent Garden could afford the services of a really first class conductor—to be shared by the opera company, as the "horrible noises of the orchestra" are just as prominent when playing for opera.

It is also to be hoped that the management has learned something from its various visitors about the lighting equipment and what it is capable of. Economy is all very well, but not over conductors or lighting.—H. LATHAM, 79, *Onslow Square, London, S.W.*7.

ANY OLD COPIES?

SIR.—I am writing to you to see if you would be kind enough to put into your magazine a request for someone to send to me their copies of DANCE AND DANCERS when they have finished with them.

As one who is interested in all types of dancing I find it very difficult to find anything dealing with the subject here in Egypt.—4033077, A.C.1. ANDREWS, *No. 2B Section, B.A.O., R.A.F., MEAF* 10, *MEF.*

WHAT!—NO FLYING SAUCERS?

SIR.—In his interesting article on 'Ballet Behind the Iron Curtain', Mr. Rockingham Gill makes various strictures on '*propaganda*' ballets. Dialectical materialism, for his information, is not a version of the branch of physics whose laws were elaborated by Faraday in the last century; it has a far wider application.

For him, apparently, ballet has little connection with everyday life and man's activity as a social being. Mr. Gill expresses a child-like wonder that a regime as 'appallingly materialistic' etc., etc., as that of the Soviet Union can reconcile itself with the beauty of ballet. '*Red Poppy* is '*Red Poppycock*' and he is surprised that it has received a Stalin prize, and supposes it is because 'it changes its enemy with the years'.

I do not know about '*Red Poppy*', but I should be interested to see it, and indeed other examples of Soviet '*propaganda*' ballets. In a sense all art is propaganda; that is to say it reflects the ideas and potentialities of the society which produces it. The great Petipa-Tchaikovsky set-pieces with their royal panoply and paraphernalia, and—in *Swan Lake*—a mythical German prince who struggles with the powers of darkness, are an argument for, and a glorification of, the absolute monarchy which existed in Russia at the time. It seems to me that some of the most effective ballets produced in the West in the past two decades have been, either direct 'propaganda', or have coped with social and human conflicts of mankind. The most obvious is of course *The Green Table*, which satirised the international tragedy, again being re-enacted at Lake Success. Ballet, like the other arts, may become sterile if divorced from reality and the problems of reality.

Setting aside his lack of sympathy for the Soviet people and understanding of the aspect which their society at present wears, with these illustrations in mind, it seems to me that Mr. Gill has an erroneous, or at any rate limited, conception of ballet in general.—A. P. PERRIN.

THIS MAKES IT ALL WORTHWHILE

SIR.—I am not going to take your time, but before this year of disgrace ends, I want quite simply to say thank you for having the spirit to run a magazine like DANCE AND DANCERS, and for all the fascination and pleasure it has given us.

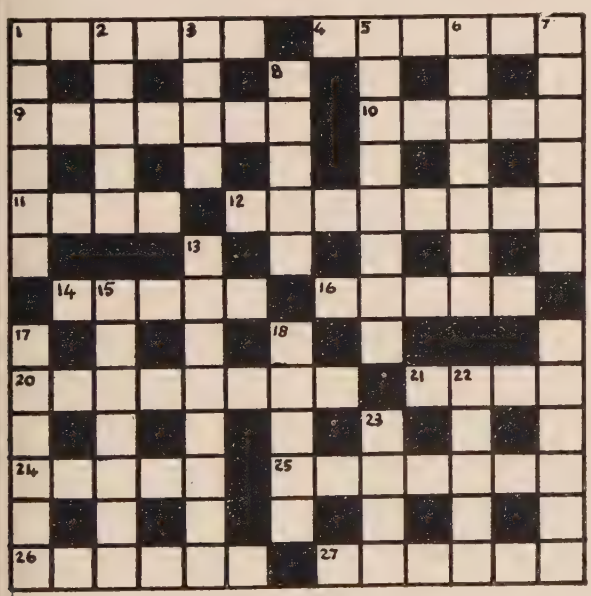
I have been four years in bed, but D. and D. has been my greatest interest. My mother, who was once the matron of a hospital, would like to suggest it for all sanitoria, hospitals and convalescents, on account of its hope and vitality.—CATARINA PINTA, 46, *Rue Bernard Palissy, Tours, France.*

The Editor is always glad to answer reader's questions about ballet and to help them if it is possible. Please enclose a stamped addressed envelope if an individual reply is required otherwise the answer will be printed in DANCE AND DANCERS under the readers initials.

SIR.—As an extreme enthusiast of ballet, I had the above photograph taken of me, whilst in bed, by a friend. At the moment, I am serving with the R.A.M.C. in Tripoli, North Africa, and as we never see any ballet out here, your magazine, sent me monthly by my girl-friend, offers me many hours of enjoyable reading, as it tells me all that is going on in the world of ballet.

I hope that it will afford some interest to you.—CPL. D. G. RING, *R.A.M.C. Staff, Tripoli, M.E.L.F.*, 1.

DANCE AND DANCERS CROSSWORD . . 1



This crossword is for amusement only, but readers are invited to compile their own crossword using the same framework as above. As many of the clues as possible should be connected with the ballet or dancers. The best submitted will be published in our April number and the sender will be awarded one years free subscription to DANCE AND DANCERS.

Another ballet crossword will appear in our March issue and will have two sets of clues—an easy set for newcomers to ballet and a harder set for the veterans. Readers will also be invited to compile their own crossword from the March framework, either as a Beginners Crossword or as a Veterans Crossword.

Entries for the readers crossword to be published in our April number can be either for Beginners or Veterans (or both, but please say which is intended) and the best two sets of clues will be published and awarded prizes.

The solution of this months crossword will be published next month.

ACROSS

1. Sometimes called Peggy, but formally named in 25. 6.
4. The first name you think of for Markova. 6.
9. A steamer in an American State, brings a dancer from the Danube. 7.
10. Miss de Mosa loses a pound and with a little change has no fish. 2, 3.
11. Home of The Swan. 4.
12. Duke of Silesia. 8.
14. You might find it in 11 across. 1, 4.
16. Part of an Italian name. 5.
20. Yvette is from France of course. 8.
21. Many dancers travel this. 4.
24. Then comes Nerina. 5.
25. Recent cover-girl. 7.
26. Describes a dancer teased about lack of brio. 6.
27. One of several on *The Nutcracker* tree.

DOWN

1. By this a dancer conveys emotion. 6.
2. Both Nijinsky and Gilpin show the same spirits. 5.
3. Tom I will leave out. 4.
5. Welcome in the theatre, but not in tights. 4, 4.
6. Hair style in Fancy Free? 4, 3.
7. The can-can seems doubly this. 4, 2.
8. An American who dances in filmy raiment. 5.
13. Describes the second half of Giselle. 5, 3.
15. While sane Giselle's hair is frequently this. 7.
17. Always more pleasant on stage than off. 6.
18. On stage this is not guile. 5.
19. Gives his name to *The Nutcracker*. 6.
22. A rustic dancer. 5.
23. Did Pavlova's friends call her this? 4.

FAMOUS DANCERS' RECIPES : 4

Winter must have taken its toll on me! For as I entered Massine's dressing room one night at the Stoll Theatre, looking as haggard and worn as any ballet dancer he looked at me sympathetically and said: "Leave your address and telephone number with me and I will get in touch with you when there is work".

There wasn't much time for registering surprise, bewilderment or amusement; nor to explain that I was not an "out of work dancer" but merely a reporter in search of a Famous Dancer's Recipe. For his dressing room soon began to look like the arena scene from the film *Samson and Delilah*. While the sweat poured from his brow (he had just finished a performance of *Petrouchka*) B.B.C. technicians rigged up paraphenalia for a recording, wardrobe people collected costumes and friends and admirers hurled garbled greetings at him on their way to other dressing rooms.

In the midst of this Massine, calmly regretted that he could not give one of his favourite recipes (an Italian bouillabaisse or fish soup) for it required freshly caught fish. Instead he gave me the following recipe which should be more practical.

Eel a lá Napolitain

Ingredients: 2 *lb. of eels*, 2 *ozs. butter, garlic, tomatoes* 1 *dessert spoonful of chopped parsley, salt and pepper.*

Method: *Skin and clean the eels, cut them into small pieces about* 2 *inches long and put in a jar. Then add the butter, sliced garlic, tomatoes, parsley, salt and pepper; cover the jar tightly and put in a saucepan of cold water. Allow the water to come slowly to the boil. When the eels are tender (should take about an hour and a half after water starts boiling) serve on hot plates and pour gravy over it. Should be enough for* 5 *people.*

Dancers you should know . . . 14

FOR all his twenty-two years Keith Beckett is like an unleashed young puppy—full of the joy of a new found freedom. Impish blue eyes half concealed by a shock of uncontrollable blonde hair flow into an endless river of rippling smiles and gurgling laughter. Add to this a Pinocchio-like figure, stir gently and serve piping hot a dish of whimsical character.

Ballet is far richer for this type of personality for they are few. They stand out in high relief to the stream of young men devoted exclusively to a career of classical dancing, of the sober, traditional kind.

The obtrusive hair and smiling eyes were missing one day last November when he gave his first performance of *Petrouchka* at the Stoll Theatre. They gave way to a tear stained expression full of the frustation of the puppet with a human heart. Coached by both Dolin and Massine for this role, his performance, though lacking in polish, had style. Physically he was the embodiment of this straw-stuffed character; one could almost feel the straw bursting at the nape of his neck while his head hung loosely in utter dejection. This performance was an acheivement for a young artist with no "Russian Ballet" background to fall back on—in this most Russian of all ballets.

The road from Bletchley, Bucks, where he was born, to Festival Ballet, in which he is a soloist, was a comparatively short one. When he was fourteen, his model airplanes were gently but firmly taken from him. His parents, who were in the theatre themselves, confidently surrendered him to the Vera Todd School of Dancing in Wembley for a weekly diet of ballet, tap and acrobatic dancing. The acrobatics were no doubt responsible for the loose-jointedness and pliability of his frame—so right in his portrayal of the puppet Petrouchka.

But before the ballet, acrobatics or tap dancing could crystalize he was plucked from the Todd School by Grace Cone of the Cone-Ripman School and put into the role of Philip Gautier in the play *Nurse Cavell*. So with little warning he was thrown into the professional pond, not as a dancer, but as an actor. It marked the beginning of a series of straight roles which he played from 1942 until 1946, including *We, The People, Lottie Dundass* (with Sybil Thorndyke and Ann Todd), *Zero Hour* (with Eric Portman) and a popular radio programme called *St. Michael's* of which he was the "original Beckett". A scholarship at the Cone-Ripman School was sandwiched between performances and it was here that he received the bulk of his ballet training. In July 1946 he was awarded the Adeline Genée Silver Medal and with it came the realization that dancing rather than acting was the field he found most appealing.

But Military Service is not concerned with personal careers and later that year he was called up in the Royal Army Service Corps.

The two and a half years in the services were spent mainly in Egypt. When he was released from the army in 1948 he wasted little time getting back to the Cone-Ripman School and worked furiously to make up for lost time. A dancing job in *High Button Shoes* helped pay for tuition. He was in *Tough at the Top*, the Cochran musical, until June 1949; eight months later joined Festival Ballet, then called Gala Performance of Ballet.

KEITH BECKETT

(*Photo : Gilbert Adams*)

He has to his credit a successful series of character interpretations in this company (the Impresario in *Beau Danube;* the Mechanical Doll and *Danse Chinoise* in *Casse Noisette*, among them) which was climaxed by his performance of the title role in *Petrouchka.*

Beckett's most serious consideration apart from his work at the theatre, is Diana Monks, a pretty young dancer at Ciro's Night Club to whom he is engaged.

First Full-length Giselle on Television

On December 18, *Giselle* was given on television with Riabouchinska in the title role. Celia Franca as Myrtha, Queen of the Wilis; Tutte Lemkow as Albrecht; David Paltenghi as Hilarion; and the soloists and *corps de ballet* from the Rambert Ballet.

It was ambitious of the B.B.C. to give a full-length (there were only a few cuts) production of a work that was bound to lose a certain amount in this medium owing to its unavoidable remoteness. But although it naturally lacked colour and many of the scenes looked cramped, all honour to Christian Simpson for a very sensitive production which was as good as one can expect while television remains in its present embryonic state.

The first act was bound to suffer most as it is earthy and it is necessary to keep the whole stage in view all the time. Simpson overcame the limited range of the camera by using the "fourth wall". This was particularly effective in the scenes where Hilarion watches the goings-on from a distance (the "distance" in this case being the immediate foreground, so that the mass of Hilarion hung over everything in a sinister way).

The second act was a stamping-ground for the camera; all the tricks were brought out to give a supernatural effect. By the use of superimposition it was possible for Giselle to materialise from the grave, and the *wilis* (pronounced "wee-lees" by the announcer) appeared from flowers and trees. Either the lighting or camera-distortion gave the dancers a blurred edge so that everything resembled a Chalon print.

Riabouchinska's performance was most interesting if a little uneven. As the gauche peasant girl, she was excellent. The mad scene was not so successful, partly owing to the fact that so much of it was a "close-up"—few dancers have such expressive faces that they can convey the whole tragedy of this scene from the waist-up only. The clue lies in the line of the entire body, the droop of the shoulders, the leaden turned-in feet, and the restless plucking fingers. Her blonde hair made her look too much like Marlene Dietrich. In the second act, her ethereality was just right. Tutte Lemkow, taking the role of Albrecht for the first time, showed nice beats, elevation and beautiful *entrechat six;* his mime, at the moment, is weak though effective at the end of act one.

Celia Franca is one of the best three Myrthas of today (the other two being Danilova and Joyce Graeme) and it is always a pleasure to see her, she also manages to project. The same can be said of David Paltenghi who made a very real villain of Hilarion. These two artists have often appeared on television before and their success makes it obvious that to get-over in this medium, considerable experience of its idiosyncrasies is needed.

Marie Rambert supervised the whole production and much of its success must be attributed to her. When the B.B.C. next present works of this magnitude it is to be hoped that they will allow the dancers more than one rehearsal with the orchestra—many very awkward and embarrassing moments could have been thus avoided.

P.W.

OTHER DANCING ON T.V.

Spanish Dancers in Picture Page

December 9th.

TODAY marked the return of "Picture Page" as a regular feature on Television. Joan Gilbert was presiding and we got a rather disappointing glimpse, because it was so hurried, of a few of the Spanish dancers who will be performing at the Lecture Demonstration which Senorita Dolores de Pedroso Sturdza is giving at Covent Garden tomorrow. Two of the dancers, both most promising, looked, on this occasion, ill at ease and gave a poor rendering of the *Jota.* Probably in order to save half a minute's viewing time, the dance had been cut and was choreographically shapeless and unbalanced.

The ever youthful Quica danced an *Alegrias* accompanied by the Gipsy singer Rafael Molina and the guitarist Rogelio Reguera. It was perhaps to save a few seconds of T.V. time again that these artists were treated as anonymous performers, since their names were not even given out!

Clara and the Nutcracker Prince

December 28th.

WHAT a charming version of *Casse Noisette* devised by Madame Catherine de Villiers and produced by Philip Bate! The children taking part led by Judith Sinclair, herself looking no more than fourteen, were all promising little dancers and a credit to their respective teachers. There have seldom appeared on Television more attractive dancers than the three grown up principals. Paula Hinton, Annette Chappell and Igor Barczinsky. Both their figures and faces are pleasing and what is more, they danced their pas de deux and variations with elegance and an easy gracious manner. **Elsa Brunelleschi**

New Books

Baron at the Ballet with an introduction and commentary by Arnold Haskell and foreword by Sacheverell Sitwell (Collins, 30*s.*)

For many years it has been particularly exasperating when visiting Baron's studio in search of photographs, to be told—"No, you cannot have that one, old boy, its for my book". In fact MY BOOK started to assume Von Rotbart proportions and appeared to be the evil genii standing between me and the photographs I wanted. Now these years of struggle are at an end—MY BOOK has appeared and it really was worth waiting for.

The fact that it is a personal record (it is easy to see which photographs Baron enjoyed taking and which he felt he had to take) makes it far more valuable than if it was just a collection of "hand-out" photographs taken with the press in view. Most of the material is concerned with ballets and dancers who have appeared in England since the war and he has managed to pick the most succulent morsels out of the tasteless stew of the past five crowded years.

Both *Le Jeune Homme et la Mort* and Petit's *Carmen* are given the space they deserve, and it would be hard to find a more graphic record of the two works that set the keynote of post-war ballet. I for one am particularly grateful for the photographs of Babilée's Jester in *Jeu de Cartes* which was the first glimpse we ever had of a dancer who promised to be (and still can be) the greatest since Nijinsky.

With the possible exception of the one of Ram Gopal, the colour plates add no more to the book than did the colour covers of DANCE AND DANCERS. Colour seems to flatten and remove all atmosphere from ballet photography. But this does not in any way detract from a book that is as good a record of the post-war years as was Merlyn Severn's book of the post-Diaghilev years. It is also excellent value for the money.

Invitation to Ballet by George Borodin (Werner Laurie, 12*s.* 6*d.*)

Mr. Borodin (or should it be Mr. Sava?) does not so much invite the reader to the ballet as compel him to study the reasons why he and his friends go to it, and the reasons for ballet being so popular.

Much that he has to say is very sound and it is a pity that it has got entangled with so much platitude and analysis. The trouble with all the arts today is that the reason for their happening, and the reasons for our enjoyment of them, is subjected to so much analytical treatise. We are no longer allowed to enjoy a thing for ourselves, we have to be told the reason why we like it, which frankly I believe to be the first step in killing one's enjoyment of anything.

For instance, I had never been told anything about the Dürer *Madonna* in the National Gallery before I discovered it for myself many years ago. Its tranquility and beauty are to me almost a personal treasure. But had my reasons for liking it been analysed before, I should probably have been as indifferent to it as I am to Leonardo da Vinci's *La Gioconda* in the Louvre. It is discovery that makes life exciting. The same can be said about ballet—let people discover it (and they surely are) for themselves and they will revel in its many beauties.

However, those who are interested in the psychological approach and such subjects as Natural Expression, Rhythm in Living, The Social Art, Releasing the Repressed, and Unity in Diversity (to mention only a few chapters) should find much to occupy their minds in Mr. Sava's (or should it be Mr. Borodin's?) book.

The Indian Theatre by Mulk Raj Anand (Dennis Dobson 7*s.* 6*d.*)

It never rains but it pours. Not long ago we were moaning that there was not enough on the Indian Theatre, now it seems we are to have a spate of them.

Written in the way that an Indian would talk, it makes a helpful introduction to the theatre of that divided continent.

P.W.

Light On a System of Classical Dance by John Gregory. (published at 2*s.* 6*d.* by the Federation of Russian Classical Ballet, 27, Baker Street, London, W.1.)

John Gregory's lecture to the National Association of Teachers of Dancing has now been published. With admirable economy and lucidity, it traces briefly the development of Ballet from early times to the present day, with especial emphasis on the work of that very great teacher and dancer the late Nicolas Legat. Mr. Gregory echos Mr. Arnold Haskell's view that the emphasis today is inclined to be on technique at the expense of artistry, especially in the schools, and sees in this trend a serious threat to the whole art of Ballet. His panacea is the Legat system. He believes that "Cecchetti's is the school of craftsmanship: Legat's is the school of artistry", a statement which will cause a certain flutter in balletic dovecotes. Mr. Gregory, whose early training was with Igor Schwezoff, has himself studied both methods. The Cecchetti method under the great dancer Idzikowski, and the Legat system with Madame Legat, and also with Barbara Vernon, one of Nicolas Legat's leading pupils. Whatever one's views on this controversial subject, Mr. Gregory's thesis combines faith, enthusiasm and erudition in a masterly degree.

B.M.

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TWO DANCER-CHOREOGRAPHERS OF BALLET WORKSHOP

CELIA FRANCA

MICHAEL HOLMES

SADLERS' WELLS ACROSS U. S. A.

by

RAY POWELL

WE were in Texas when last I wrote, now we are leaving Cincinatti to-night and will wake up in Chicago for Christmas. I must retrace my steps from Dallas.

From Dallas we went to Oklahoma City but did not see much of it as we arrived after lunch and left after the show. On our way again at night, back in our train and comfortable bunks, heading for Memphis and back to the Mississippi River. We were awfully late that day and arrived tired, weary and rather cross, but somehow one gets past caring and just goes on. Fonteyn danced *Swan Lake* that night, both she and Somes being tired, but they gave a wonderful performance. Watching such work is a help to the rest of us. I am inclined to forget that the one night we perform in a city that has eagerly awaited us for months. What I really remember about Memphis now is one of the most perfect sunsets, deep blood red, over the Mississippi. Back into the train, not an awful lot of sleep, and we were in St. Louis.

Here we stayed for three whole days and it was bliss. Brian and I had a huge room plus radio and television! This was something new; we were the only room to have this luxury. It was a middle-sized town rather like Northampton. We played in a very nice theatre, the Kiel Auditorium, to a very nice audience. The Auditorium is actually two theatres backing on to each other. The other show was a circus, which was wonderful. If you wanted to find anyone during our stay, they were always in the circus. I would make-up early and go in and have a look at them. If I did not do this I would go and see the performing dogs and stroke the horses. Our visits were repaid. One night during the third act of *Lac* with Margot dancing, in the wings were two clowns with red noses, a midget, two girls in tights and spangles and a few others, watching spellbound. Just as we had been thrilled with them. They were such nice people, real theatre people who started all this nonsense we are in now. This made our stay in St. Louis.

Alexander Grant played the "Rake" for the first time, and a very good performance it was too. He has also played the dark boy lead in *Dante* and the Bridegroom in *Wedding Bouquet*. Before we came away he had not a great deal to dance, now he is working hard, and well. Anne Heaton has danced the Betrayed Girl in *Rake* which suits her well, a lovely performance.

Leaving St. Louis at 6 a.m. on a Monday morning was rather an effort, but no one missed the train. Off to Bloomington, but at 11 a.m. the train broke down! ! We were on the line over an hour, but luckily we were near a small wayside cafe. The place was raided, the poor country people did not know what hit them. Half the time we had to serve ourselves. Frederick Ashton was a great help and great fun behind the counter, taking our orders. This way we at last got served. It was great fun and we welcomed the break. As we slowly moved off we saw Moira Shearer madly running over the tracks with two others, but they made the train O.K.!

Have had to have a break during this letter, *Swan Lake* came between. Now it is over, both Margot and Michael were really magnificent, and we were thrilled. The audience were also more than pleased and showed their appreciation.

Bloomington, a small town in Indiana, but a large campus. Once round the town-square and that was the town! The best hotel, rather mid-Victorian, was where all the boys stayed. The rest of the company lived on the campus itself and were more comfortable than we were, but we had many laughs.

Winnipeg and nothing to report so we moved on by day to Lafayette. The odd thing about this town was that our train ran through the centre of the town and drew up almost at the hotel door. It was very cold and there was more snow, and the river in flood. The performances went well in a huge hall; only two thirds of the audience could see anything but that has often been the case.

Detroit is a big, big, town. Many of the stores were lit up for Christmas. English children would be thrilled to see some of the windows, I know I was. All the figures in the windows move—fairy tales are told, gnomes build houses, monkeys swing about, Father Christmas sings and laughs. The Christmas trees everywhere are wonderful. We were there three days and the performances were fine and there were several parties. We are now getting used to two performances on Saturday and Sunday but on our return an English Sunday will be a precious thing.

After the Sunday show we got back on to the eternal train with Cleveland next stop. This was a pleasant clean city on the edge of Lake Erie, three minutes away from Canada. Leslie Edwards went to dine in Canada one evening and all he had to do was to show his

assport. The theatre held 10,000, a huge cold arn of a place. We played two nights to 9,000 night, the reason for us being a thousand ort was because only five thousand could see. was an impossible situation and we felt so rry for the audience—the people in the first n rows could only see us from the waist up. owever, the performances went well and the ess were enthusiastic.

We are now in the train having left Cinnnati and I feel I have covered another nase of the tour and also a few thousand iles. We have just been talking about things general and food has been one of the topics. I find, and I am not alone, that a few pounds have been added to my weight and a little tyre round my waist. I was getting worried until Gilbert Vernon said that he thought of it like the camel's hump and would last him in England for next year. A great deal of the food is kept frozen so that by the time one eats it there is no goodness left. Probably the reason that it is so dull is because we have to live in restaurants all the time and rarely get a good home-cooked meal. We must not grumble I know, because we shall miss many of the things we have had here particularly the American hospitatlity.

Now I have got to get up enough energy to decorate our rooms in Chicago, rehearse the cabaret for our Christmas party, and also dance in the *Sleeping Beauty*. There is plenty to do and I am still alive to do it though how I just do not know.

We have had one casualty—Dorothea Zaymes had to have her appendix out. After a week away she joins us in Chicago and we shall be glad to have her with us in time for Christmas. I will write about our Chicago season in my next. It seems extraordinary to think that six weeks ago we were bathing in the Pacific.

Dance and Dancers . . . . AT HOME

SADLER'S WELLS AT COVENT GARDEN

The Sadler's Wells ballet return to Covent arden on February 21 (not February 20 as reviously announced) and the opening proramme will consist of *The Sleeping Beauty* ith Margot Fonteyn. This work is to be given or the first two weeks. In March the usual epertoire will be resumed. The first new work f the season will be given in April. This is to e Ravel's *Daphnis and Chloe* with choreoraphy by Frederick Ashton and designed by liver Messel. For the first performances, the horus will sing with the orchestra. Fokine riginally created the work in 1912 for the iaghilev company when the title roles were ken by Nijinsky and Karsavina; the decor as by Léon Bakst.

The season finishes at the end of April hen the company have a well-earned st. It re-opens at the Opera House in June nd will carry on until the early autumn when embarks on a provincial tour.

SADLER'S WELLS THEATRE BALLET

JOHN Cranko's new ballet *Pastorale* for Sadler's Wells Ballet Theatre was produced to fill the gap caused by the sudden and nexpected refusal of Ravel's executors to ermit any further use for stage purposes of the ore used for *The Witch*, which was scheduled or revival. The music for the new ballet is Iozart's Divertimento No. 2 in D, K.131, and ie décor, (prepared but never used for ranko's ballet *Adieu*) and costumes are by ugh Stevenson.

Pastorale is a "ballet without a plot, only a mple programme". Its literary antecedents re mixed.

The first pair of dancers apparently present ideally triumphant love, the second etrachian love-melancholy and the third rtatious love. This is the programme or eme of the ballet and if it sounds obscure the ult is as much with the ballet as with the scription. Fortunately, however, it is not nly obscure, it is irrelevant.

Let us look on this work as a near-plotless llet like *Serenade*, where the ballet has only a ood and the emotions arise directly from the ncing. In *Pastorale* the dancers have been ven names, possibly to fool the die-hards into lieving that they are seeing something more an "just pure dancing", but where Cranko s been successful is not in the hoo-hah of his eme, but in the beauty of his choreography. here is an ease, a fluidity of movement which stinguishes good choreography, and this is parent in Cranko's ballet. With *Pastorale* Cranko shows almost complete mastery over his medium. The experiment of allowing him to produce a number of ballets within a short space of time is showing good results. Cranko has now evolved a personal mode of expression, and although he has been strongly influenced by older choreographers, he has successfully assimilated these influences into his own style. A fault, still not eradicated, in his work is his ceaseless quest for original movements. This, while praiseworthy in itself, requires intense self-discipline and self-criticism. An apt class-room step is worth an infinitude of ugly "neologisms". Novelty for its own sake is a barren endeavour for the artist.

Stevenson's décor gives the impression of heaviness, and some of his costumes are cluttered with draperies, which make them unsuitable for dancing. If this is not a very notable follow-up to the same designer's splendid *Giselle*, the haste with which the ballet was prepared should be taken into consideration. The music, a comparatively little-known Divertimento which, has, I believe, been partially recorded, was adequately played at the first performance; although some of the tempi sounded a little irregular. The lighting was poor.

Cranko knows the qualities of his dancers and gave them all roles cut to measure. Beriosova, Poole and Blair danced well. The first two have that maturity and polish which is lacking in many of the other members of this company. Blair, who is learning to conserve his pomp for the right circumstances, is greatly improved, as is Fifield, who unfortunately danced, in this occasion, with an irritating air of coy archness, for which the choreographer is possibly more to blame than the dancer. Miller and Trecu were perhaps less well-served by Cranko, but in any case the latter's dancing was below his usual standard. Hogan stood out among the Paramours.

Clive Barnes

WHEN *The Prospect Before Us* is revived on February 13, **Robert Helpmann** will return in his old role of Mr. O'Reilly, as guest artist. Elaine Fifield will play Mademoiselle Theodore, which was originally danced by Pamela May. Beriosova will be the Street Dancer.

CRANKO'S *Pineapple Poll* has its first performance on March 13, and on May 8 *Harlequin in April* will be given. The music is by Richard Arnell and the decor and costumes by John Piper. The work has been specially commissioned by the Arts Council for the Festival of Britain.

THE company will leave for its American tour on September 25 and expects to arrive in Montreal about October 4. Toronto and many other Canadian cities will be included in a six week's tour. After that, they embark on a grand tour of the United States.

Stella Clair and Stanley Holden in the Tango from Frederick Ashton's Facade. *This work originally created for the Camargo Society in* 1931 *when Lopokova and Ashton himself danced this particular number*

(*Photo: Baron*)

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BALLET RAMBERT

The main interest of Ballet Rambert's visit o the Richmond Theatre for a week which ommenced on December 11th, was centred pon the revival of Andrée Howard's ballet **Iermaid.** This beguiling work, based on a Ians Anderson fairy tale, was first produced in 934 and has been absent from the repertory nce the company returned from Australia. Although the ballet suffers from being a trifle ver-literary, as do many works by this fine horeographer, it was nevertheless well worth evival and, taking into account the compar- tive inexperience of the present Rambert ompany, it was given a good performance. Mary Munro was appealing as the Mermaid, nd David Paltenghi portrayed well the obility of the Prince, but he rather missed the veak hesitancy of the character so tellingly onveyed by Robert Harrold in the same role.

Another performance of interest during the veek was Angela Sparshott as Odette. Her lancing is still immature and she lacks fluency, ut promises well. Margaret Pollen was xcellent as La Fille in *Bar aux Folies-Bergere*. This was a delicately subtle performance. In he same ballet Margaret Hill, who unfor- unately has not been dancing of late owing to llness, danced La Goulue with a genteel gusto.

Clive Barnes

The Company is now touring the north of England. In May it appears at the Bath Festival and a new work has been commissioned for the occasion. With a Bath subject, the choreo- graphy is by David Paltenghi and a new score by Peter Tranchel.

In July another new ballet by Paltenghi is o be given for the Canterbury Festival with a score by John Fricker. This has been commis- sioned by the Arts Council in connection with he Festival of Britain. It is very cheering to hear of these new scores being used as the young composer has been very much neglected, of late, by every company in England.

INTERNATIONAL BALLET

FROM February 12 for two weeks, the company is at the recently re-opened Streatham Hill Theatre and will be the first company to be at a theatre that, in the past, has seen a lot of ballet. A new section of London will again be able to have ballet at their door steps.

It seems possible that Massine may revive his *Capriccio Espagnol* for the company and that the famous Spanish teacher La Quica (who was seen at Covent Garden in December) will teach the company some of the dances of her country.

FESTIVAL BALLET

AFTER their three month's season ended at the Stoll Theatre, London, on January 20, the company have four week's rest before embarking on a short provincial tour that will take them to Birmingham for two weeks and Manchester for two weeks. After that they leave for Monte Carlo where they have been invited by the Prince of Monaco. During their month's stay in the South of France, many new works will be rehearsed.

Early in May they return to the Stoll Theatre for a Festival season lasting eight weeks.

Tatiana Riabouchinska has now joined the company and her husband, David Lichine, will be resident choreographer. Paula Hinton also joined the company for the final month of the London season, but whether she will remain is uncertain. Belinda Wright who has left Roland Petit's company may possibly join them for the tour. Danilova and Frederick Franklin are said to be appearing as guest artists for the Festival season.

THE MANX BALLET

Monica Mudie, who introduced ballet into the curriculum of Secondary Schools in Isle of Man, brought her small company of non-professional dancers to London for three performances at St. Pancras Town Hall on December 27 and 28.

The company consists of about fourteen girls and one boy, all under sixteen. All the ballets were created by Miss Mudie with costumes designed by Edward Cannell. They were: *La Repetition*, *The Legend of Sennen Cove*, *The Witch Boy*, *Chopin Suite*, *Divertisse-ment* and *Jardin Au Printemps*.

Miss Mudie is also director of the Manx Ballet Club, Isle of Man.

BALLET NEGRES

On December 27th the Ballets Negres presented a new work *Nine Nights* at the People's Theatre, Nottingham. The ballet, by **Berto Pasuka** with a score by Geoffrey Russell Smith, the company's pianist, is based on a West Indian tradition in which the relatives of a deceased person remain with the corpse for nine nights. The action of the ballet is concerned with the first and ninth nights of the vigil.

At the same theatre on January 1st another new ballet was premièred, entitled *At the Joint*. This too, has choreography by Berto Pasuko and music by Geoffrey Russell Smith. The action of the ballet centers around The Pepper Pot an American night club in pro-hibition days. Popular dances of the period are brought in during the cabaret scene, such as the Charleston, Tango, The Floosies, etc.

The company's next date will be Holland February 12th.

FOLK DANCE FESTIVAL

This festival is an annual occasion and each year teams from all over the country gather together for two evenings (this year, on January 5 and 6), at the Albert Hall.

An interesting feature is that several foreign teams are invited and it gives good opportunity for seeing the dances of other nations. The visitors this time were a team from Sweden, a team from Macedonia, and the famous Irish dancer, Rory O'Connor.

The dances of Sweden are very similar to ours and are danced to two fiddles. They have a certain naive charm that makes them cosy rather than exciting. A very long dance for two people, *Trasko-dans*, was rather boring and seemed to consist of a man and woman who were too shy to admit what they really wanted —there was hardly any dancing and the pair clumped and slithered around in oversize clogs.

Had it still been 1950, I should have awarded the Macedonian team the prize for the most exciting dancing of the year. They leapt and whirled in a manner that would put a *corps de ballet* to shame, and their dances made those Polovtsian capers in *Prince Igor* look like a child's game of hop-scotch. To the accom-paniment of the *zurla* (two high-pitched pipes and a big drum) they cavorted with a barbaric vitality that was almost overpowering. These amazing Asiatic dances are usually given on feast days and festivals by the peasants (most of this particular team were agricultural workers) as a relaxation—and if this is how they relax I cannot imagine how they work! The accompanying pipes are high pitched and have a piercing quality that would be even more impressive when heard in their natural background on the mountain side. The big drum was beaten contrapuntally to give the rhythm. Their most impressive number was the *Teskoto*, a dance originally given to celebrate the liberation of Macedonia from the Turks. Starting slowly with some extraordinary balancing on one foot, with one knee bent and the other stretched out in front, it works up to a thrilling climax.

P. W.

BALLET WORKSHOP

A number of guest artistes have volunteered to appear in the Sunday night programmes to be presented by the newly formed Ballet Workshop. Celia Franca who is now doing television, Paula Hinton of Festival Ballet, Hermione Hudson of *Carousel*, Nina Tara-kanova, Sara Luzita, Tutte Lemkow, Joan McClelland and Raymond Ray. Permanent members of the group will be Dorothy Jenness, Joyce Crook, Pamela Fisher, Valerie Liddell, Aurelia Fairman, David Ellis, Terence Brown, Kenneth Smith, Roger Tully, and Michael Holmes. Musical director will be Michael Hobson.

BANBURY FESTIVAL COMPETITION

The Banbury and District Arts and Crafts Festival that was started after the last war as an annual event of competitions among the various branches of art, including the dance, will this year extend invitations to competitors from all over England. The Banbury Festival was formerly restricted to a 25-mile radius but in view of the Festival of Britain year has decided to make it an All-England Competition.

The competition will be held at Banbury Town Hall, Thursday and Friday, May 10 and 11. Entrance fee is 10s. 6d. Entrance forms may be obtained from Mrs. R. D. Davis, 36, Neithrop Avenue, Banbury, Oxon.

Where are they now?

NAME	PREVIOUSLY WITH	HAS JOINED
Roy Evans	Continental Ballet	International Ballet
Yat Malmgren	Opera House, Rio	International Ballet
Harry Cordwell	*Golden City*	*Carousel*
Pamela Sheppard	*Golden City*	*Jack and the Beanstalk*, Guildford
Don Gillies	*Carousel*	Sadler's Wells Theatre Ballet
Tatiana Riaboushinska	Ballets des Champs-Elysées	Festival Ballet
David Lichine	Ballets des Champs-Elysées	Festival Ballet
Paula Hinton	Ballet Rambert	Festival Ballet

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Dance and Dancers . . . . ABROAD

AMERICAN BALLET THEATRE, IN PARIS

The Paris season of Ballet Theatre could carcely in theory have opened under worse uspices: the Palais de Chaillot, where they vere booked to appear for three weeks without break, is a beautiful but vast theatre, and on he opening night anti-American feeling, both alletic and atomic, was at its height. However, y the end of the evening the Americans had aris at their feet. It is no small achievement to ill a theatre holding three thousand as the haillot was filled for the final week's perform-nces: an extra matinée had to be put in on the unday, and on the last two nights police had to e called in to disperse the crowd fighting for ickets half an hour after the rise of the curtain.

In direct contradistinction to London's eaction, the ballets which received the highest raise from French critics were *Caprichos* and *acsimile;* the most popular work with the udience (as indeed was almost universally the ase in Europe) was *Interplay*—in fact Jerome obbins could do no wrong as far as Paris was oncerned. The company had the benefit of his resence there, where he rehearsed his own allets, as did Lichine *Helen of Troy*. As the our progressed, although the dancers became nore and more tired and homesick, their ancing, both individually and as a team, ecame better and better, and on the closing ight at the Chaillot the audience began to pplaud after the first few moments of *Inter-lay;* when Paul Godkin achieved four faultless uccessive double turns in the last section every nember of the audience was clapping or houting—or both. Enthusiasm reached a peak fter *Le Cygne Noir* with Alonso and Youske-itch and the evening was a personal triumph or these two dancers and for Godkin in his agnificent *Interplay* solo. Earlier in the eason, Paris had been entirely won over by lonso and Youskevitch as Giselle and lbrecht; previously the French had been onvinced that no-one but themselves could ucceed with *Giselle* but after the performance y Ballet Theatre they freely admitted that they ad been wrong.

It was very sadly that a few friends gathered o wish the company good-bye as they left for erlin and the last four performances of their uropean tour, but after five months away om home their eagerness to get back to the tates was understandable. After their holiday, ey give a gala performance at the Metropol-an, New York, on January 9th to celebrate eir European success; then they tour for a w months and open at the Metropolitan at aster for a run. Whether they return to urope next year depends upon themselves, for they have had contracts thrust upon them everywhere, and no visiting company has had such success in Paris in twenty years.

Janet Sinclair

THE ROYAL THEATRE COPENHAGEN

Apart from a single performance two years ago by Fonteyn and Helpmann, the *Grand Pas de Deux* from the second act of *The Nutcracker* has never been given in Denmark. In November **Toni Lander** and **Erik Bruhn** gave it in a version by Hans Brenaa (one of the principal male dancers) who had learnt it from Madame Egorova in Paris. Both dancers had a well deserved success. Erik Bruhn danced it while he was with Ballet Theatre in America and there is no doubt that this is a role that suits him to perfection. He scored one of the greatest successes of his life which is not to be wondered at as he is a great technician and let his virile appearance shine through in a most charming manner. He well partnered Toni Lander (who is the wife of Harald Lander, the director of the company) who both artistically and technically has improved out of all recognition in the past year.

On December 3, which is the birthday of the great Danish playright Holberg one of whose plays is given every year on this date, **Birger Bartholin's** new ballet *Romeo and Juliet* was also given. Bartholin created this work ten years ago for a private Danish company when it had a few performances. Today it has been considerably altered for the larger stage.

Bent Schonberg

THE YEAR IN AUSTRALIA PART I

The Ballet and Theatre Club of Sydney marked its dissolution into the new "National Opera Movement" with the creation of some interesting small ballets. Directress, ballet mistress, choreographer and principal dancer is Pamela Shield. The latter could not always avoid the obvious pitfalls, when one single person assumes all creative initiative, and though during the four years of the club's existence all local Eistedfodds awarded her first prizes, some of the chamber ballets showed an inevitable same-ness in conception and execution.

However, her last creation *Realm of the Mind* revealed a growing maturity of purpose and execution in the symbolical dance-story of the Cripple (creditably interpreted by Lon Cather) wrestling with his Dreams, and their accompanying ghosts of Pain and Thought. Britten's Sea Interludes from *Peter Grimes* were used, often to good purpose, achieving a closely-knit unity between music and choreographic pattern.

The dancers were handled cleverly enough, without straining the demands on their limited technical strength. But these intimate ballets, in which the audience is close to the individuality of each dancer, seem to demand stronger characterisation of each part than this choreographer can get from her interpreters. Nevertheless, attempts such as these are extremely valuable from a formative point of view, and each year has seen a strengthening of the group

Cornelius Conyn

Readers from abroad who will be visiting England during the Festival season (and provincial visitors to London) are invited to get in touch with DANCE AND DANCERS **for fuller details of the ballet and dance events that have been planned. We shall be very pleased to help them in any way.**

Starting from next month, we shall give a list of ballet and dance events taking place during the Festival of Britain.

Fredbjorn Bjornson and Toni Lander in La Vida Breve, *which is a new Spanish ballet by Harald Lander for the Royal Theatre, Copenhagen.*
(Photo : Mydtskov).

They were applauded

STANLEY HOLDEN for his hilarious portrayal of the clown in the opera, *The Bartered Bride*, at Sadler's Wells Theatre.

Born 1928 at Shoreditch, London. Trained at the Bush-Davis School, Romford. Member of Sadler's Wells Ballet from 1944-1946. Joined R.A.F. April, 1946, and upon his release in 1948, joined Sadler's Wells Theatre Ballet. Principal roles include : Agnes, The Witch, in *Selina ;* An Elderly Gentleman in *Assembly Ball ;* the Tango in *Facade.*

PAULINE HARROP for taking over at very short notice the principal dancing role in *Die Fledermaus*, when Fifield had been taken ill.

Born 1932. First discovered by Ursula Moreton at a performance by the local dramatic society at her home in Tring, Herts. Trained at the Sadler's Wells School and then entered the Sadler's Wells Theatre Ballet. First soloist role in the *Lac des Cygnes pas de trois* ; is understudying Elaine Fifield in *The Prospect before Us.*

Ballet Dates

SADLER'S WELLS AT COVENT GARDEN

Feb.	21	*The Sleeping Beauty* (Fonteyn, Somes, Ashton, Grey).
	23	*The Sleeping Beauty* (Shearer, Hart, Ashton, Grey).
	24 (M)	*The Sleeping Beauty* (Fonteyn, Somes, Powell, Lindsay).
	27	*The Sleeping Beauty* (Shearer, Hart, Ashton, Grey).
Mar.	1	*The Sleeping Beauty* (Fonteyn, Somes, Ashton, Grey).
	2	*The Sleeping Beauty* (Shearer, Hart, Ashton, Grey).
	3 (M)	*The Sleeping Beauty* (Elvin, Hart, Powell, Lindsay).
	3 (E)	*The Sleeping Beauty* (Fonteyn, Somes, Powell, Grey).

SADLER'S WELLS THEATRE BALLET

Jan.	27 (M)	*Swan Lake* (Act II), *Beauty and the Beast, Trumpet Concerto, Summer Interlude.*
	30	*Les Sylphides, Beauty and the Beast, Trumpet Concerto, Les Rendezvous.*
Feb.	3 (M)	*Carnaval, Valses Nobles et Sentimentales, El Destino, Assembly Ball.*
	6	*Assembly Ball, Sea Change, Pas de Trois* (*Swan Lake*), *Tritsch Tratsch, Facade.*
	10 (M)	*Pastorale, La Fete Etrange, Beauty and the Beast, Casse Noisette* (Act II).
	13	*La Fete Etrange, The Prospect Before Us* (Revival, 1st perf.), *Pastorale.*
	17 (M)	*Les Sylphides, The Prospect Before Us, Pas de Deux* (*Giselle*), *Pastorale.*
	20	*Swan Lake* (Act II), *The Prospect Before Us, Tritch-Tratsch, Jota Toledana, Summer Interlude.*
	24 (M)	*Carnaval, The Prospect Before Us, Assembly Ball.*
	27	*Carnaval, The Haunted Ballroom, Valses Nobles et Sentimentales, Capriol Suite.*
Mar.	3 (M)	*Swan Lake* (Act II), *Beauty and the Beast, Capriol Suite, Pastorale.*

INTERNATIONAL BALLET

Feb.	12-24	Streatham Hill Theatre, Streatham.
Mar.	26-3	De Montford Hall, Leicester.
	5-17	Hippodrome, Golders Green.

RAMBERT BALLET

Jan.	29	Garrick Theatre, Southport.
Feb.	5	Prince of Wales, Cardiff.
	12	New Royal, Bournemouth.
	26	Opera House, Tunbridge Wells.
Mar.	5	Grand Theatre, Swansea.

FESTIVAL BALLET

Feb.	19 (for two weeks)	Hippodrome, Birmingham.
Mar.	5 (for two weeks)	Opera House, Manchester.

The latter part of March and the whole of April the company will perform at the Casino, Monte Carlo. They will be back at the Stoll Theatre on May 7th for a season of nine weeks.

BALLET NEGRES

Feb. 12-19 Tour of Holland.

THE SWEDISH BALLET COMPANY.

Feb. 12 Princes Theatre, London, for four weeks.

BALLET WORKSHOP AT THE MERCURY THEATRE

Jan.	28	*Lady Poltagrue, a Public Peril, Colloque Sentimental, L'Homme et sa Vie.*
Feb.	18, 25	(New programme:
Mar.	11, 18	(New programme)

TELEVISION

Feb.	6	8.0-9.0 p.m. Ballet For Beginners (Peggy van Praagh on The Structure of a Ballet(.
	8	5.0-5.30 p.m. Same programme as Feb. 6 (abbreviated version for children).
Mar.	5	8.15-9.0 p.m. Ballet For Beginners.
	7	5.30-6.0 p.m. Ballet For Beginners (abbreviated version for children)

Clubs

LONDON

The Demeter Company—Sec.: Edna Geer, 50, Wilton Crescent, Wimbledon, S.W.19.

The Demeter Company has been out of print for some time. It has not, however, been inactive, and is now known as " The Demeter Company in association with the Sigued Leeder School ". The company's link with the Leeder School is two-fold. For some time before his commitments became too heavy Sigurd Leeder gave weekly classes ; and the company's Director, Jane Winearls, teaches at the Leeder School. Several students danced in performances by the Demeter Company before joining Ballet Jooss in the Summer. Further performances of this nature are being given in February.

Members have attended classes, lectures, demonstrations and performances given by the professional students of the Leeder School, and many are taking a Teachers training course conducted by Jane Winearls in London. Mr. Leeder now takes a general class once a term.

On November 25, the Company contributed 30 minutes of dancing to a programme of Dance, Drama, and Music at the Scala Theatre.

The Hampstead Ballet and Dramatic Club—Dir.: Beryl Paul, 70, Heath Street, Hampstead, N.W.3.

Beryl Paul the club's director is planning to form a small touring company for travel abroad and is looking for five men and three women to complete the ranks. Applicants are required to dance, act and have a knowledge of several foreign languages. The repertoire will consist of plays and small cast ballets ; the plays will be performed in the language of the particular country visited, even those behind the Iron Curtain. Anyone interested can contact Miss Paul at the above address.

Here is a list of the club's classes : Modern Ballet—Mondays, 8-10 p.m. ; Classical ballet—(beginners) Sundays, 3-4 p.m. (advanced) Sundays, 4-6 p.m. ; Spanish dancing—Tuesdays, 6.30-8 p.m. ; Character—National—Wednesdays, 8-10 p.m. ; Musical Comedy and Tap—Tuesdays, 8.15-10.15 p.m. ; Ballroom—Sundays, 8-10 p.m. ; Play Production—Thursday and Fridays, 7.30-10 p.m.

Willesden Ballet Circle—Sec. : Christine Greenfield, 20, Dean Road, N.W.2.

Recent events of the club, such as the visit of the Norwegian Christmas Tree Dancers and David Paltenghi's lecture on *Mime*, have been drawing visitors from other ballet clubs.

On Friday, January 26th there will be an evening of *Scottish Dancing ;* on Monday, February 26th a demonstration of *Israeli Dancing*. Both events will take place at Small Anson Hall, Chichele Road, Cricklewood, at 8 p.m. There is no admission charge and visitors are welcome.

Some time this month there will be a talk by Pierre Vladimiroff who used to partner Pavlova. For exact date contact the club secretary at the above address.

Wimbledon Ballet Club—Sec. : Geoffrey Lance, 15, Edge Hill Court, S.W.19.

Two new ballets were created for the 1951 Wimbledon Festival of Ballet, *Soiree Musicale* and *Henley Regatta*. They were given at the Wimbledon Town Hall, on December 13th.

The surprise of the evening was the appearance of the club's president, Letty Littlewood, in *Henley Regatta*. Miss Littlewood is also director of the Ambassador Ballet.

Outstanding performances were given by Carol Browne, Judy Surety, Marion Douglas, Roderich Vickers and Anthony Partridge.

BELFAST

Queen's University Ballet Club—Sec., Barbara D. Allen, Royal Victoria Hospital, Grosvenor Road, Belfast.

A *Johnny-come-lately* is the Queen's University Ballet Club just organised last May. Its membership is restricted to students, staff and graduates of Queen's University. Of the two meetings held so far this term the first was a lecture-demonstration by Miss Lena King on the rudiments of ballet; the other a talk by Mrs. Dorothy Marshall covering most aspects (music, mime, etc.) of ballet including some less familiar ones, such as the mechanical and medical. Throwing caution to the winds, Mrs. Marshall even touched on *dance notation*, a subject still very much in its nuclear stages.

BOURNEMOUTH

Bournemouth Ballet Club—Sec., A. A. Ost, Esq. 29, The Avenue, Branksome Park, Bournemouth.

The Bournemouth Ballet Club holds monthly meetings at the Municipal College, Lansdown, and is already in its fourth season. During their last season Miss Winifred Edwards, Madame Anna Ivanova and Mr. Bert Stimmel have given lectures and classes to Junior and Senior members.

NEWCASTLE-UPON-TYNE

Newcastle-upon-Tyne Ballet Club—Sec., Mrs. M. Bennitt, 1, Grosvenor Villas, Newcastle-upon-Tyne, 2.

On January 28 Professor Fisher Cassie will lecture on *Folk Dancing;* assisting him will be a team of dancers who will illustrate Morris Dancing, long sword and rapper dancing and the Abbots Bromley Horn Dance. The club's Annual Dinner will take place on February 2 at the Imperial Hotel. Mr. Austin Hinton, Chief Librarian of the Newcastle Central Library will give a recital of his personal gramophone records on February 25, and on March 11, Mr. Collingwood Stevenson, Assistant Curator of the Laing Art Gallery, will lecture on *How Ballet Has Influenced the Artist.*

Ballet Correspondents

(Abbreviations: m—male; f—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested.)

DIANA BESSENT, Flat 16, Compton Court, 35, Compton Avenue, Brighton 1, Sussex, invites correspondence from ballet lovers, m or f age 23-30; in U.S.A., Canada, France and England; m.a. 23; o.i theatre, music, books, all letters answered.

ELAINE GARWOOD, 32, Dawlish Avenue, Palmers Green, London, N.13, invites correspondence from ballet lovers; f age 19-24, in New York and Auckland, m.a. 19; o.i. theatre, films, knitting; p.r.

MARY SWEETMAN, 28, Ditchling Rise, Brighton, Sussex, invites correspondence from ballet lovers, m or f 19-20; all over the world but France preferred; m.a. 16; o.i. theatre, films, reading (biography and travel), some sports.

SHIRLEY TAKER, 205, Galpins Road, Thornton Heath, Surrey, invites correspondence from ballet lovers, f age 15-20; in England, North or South America, Canada, Europe; m.a. 15; o.i. films, tennis; p.r.

ROBERT C. GREENWOOD 16, Leyborne Park, Kew, Surrey, invites correspondence from ballet lovers of either sex in Germany, Austria, any English speaking country. m.a. 37, o.i. writing, discussion on all subjects.

HERBERT CANNON, 59 Freshfield Rd., Brighton invites correspondence from ballet lover m. age 15-23 in British Isles, Europe. m.a 20 o.i. theatre, films, cycling, camping. p.r. all letters answerd.

The name and address and details of any regular reader of DANCE AND DANCERS will be printed in this column free of charge (as space permits). Follow the style of these announcements, use the abbreviations listed above and send the details you wish printed to DANCE AND DANCERS, marking the envelope BALLET CORRESPONDENTS.

Owing to the enormous number of readers who have already replied, we are forced to hold them over until next month, but we will print as many as possible in the March issue.

Ballet for beginners

GLOSSARY

Glissade. A sliding step. Most frequently used in preparation for jumps or as a connecting step in combination of steps.

Start from 5th position right foot back, plié and extend right foot to 2nd position shifting weight on to right foot and slide left foot, toes barely leaving the ground, into 5th position in front. Glissade may be done moving forward and backward as well as to the side.

Tour. The French term in ballet for turn or *pirouette.*

Tour en l'Air. The French term in ballet for a turn or *pirouette* in the air. Starting from 5th position, right foot front, jump into the air in vertical position, landing 5th position in plie with right foot back. Technique usually performed by the male dancer; i.e. *double tours en l'air* (double air turns).

Tights. Snug, fitting garment worn by dancers for classes and performance. Usually covers the body from the waist down to the feet, but are sometimes made to cover the entire body (chest and shoulders).

Tights of cotton or wool are generally used for class and rehearsals; silk, nylon, rayon and wool are used for the stage.

DID YOU KNOW?

. . . **that** the design for Nijinsky's costume in *Spectre de la Rose* was made on Nijinsky himself. When Bakst conceived the idea he sketched it out on a shirt Nijinsky wore at the time.

. . . **that** the 19th century ballerina Marie Taglioni lived to be eighty. She died in 1884.

. . . **that** the secret of Nijinsky's fabulous elevation was not due to any supernatural prowess but to breath control. According to his sister Bronislava Nijinska, it was a matter of holding in the breath when in the air and gradually releasing it in the descent to the ground.

. . . **that** Anna Pavlova was a great lover of animals. Among the pets she owned were two swans, a dog and a variety of small birds collected during her tour of the world.

Next month, this column will be enlarged. The Story of a Ballet is to be resumed in addition to other new features for those who are new to ballet.

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Dance and Dancers

Elsa-Mariann von Rosen and Julius Mengarelli of The Swedish Ballet Company in Miss Julie. *(Photo : J. Flodquist)*

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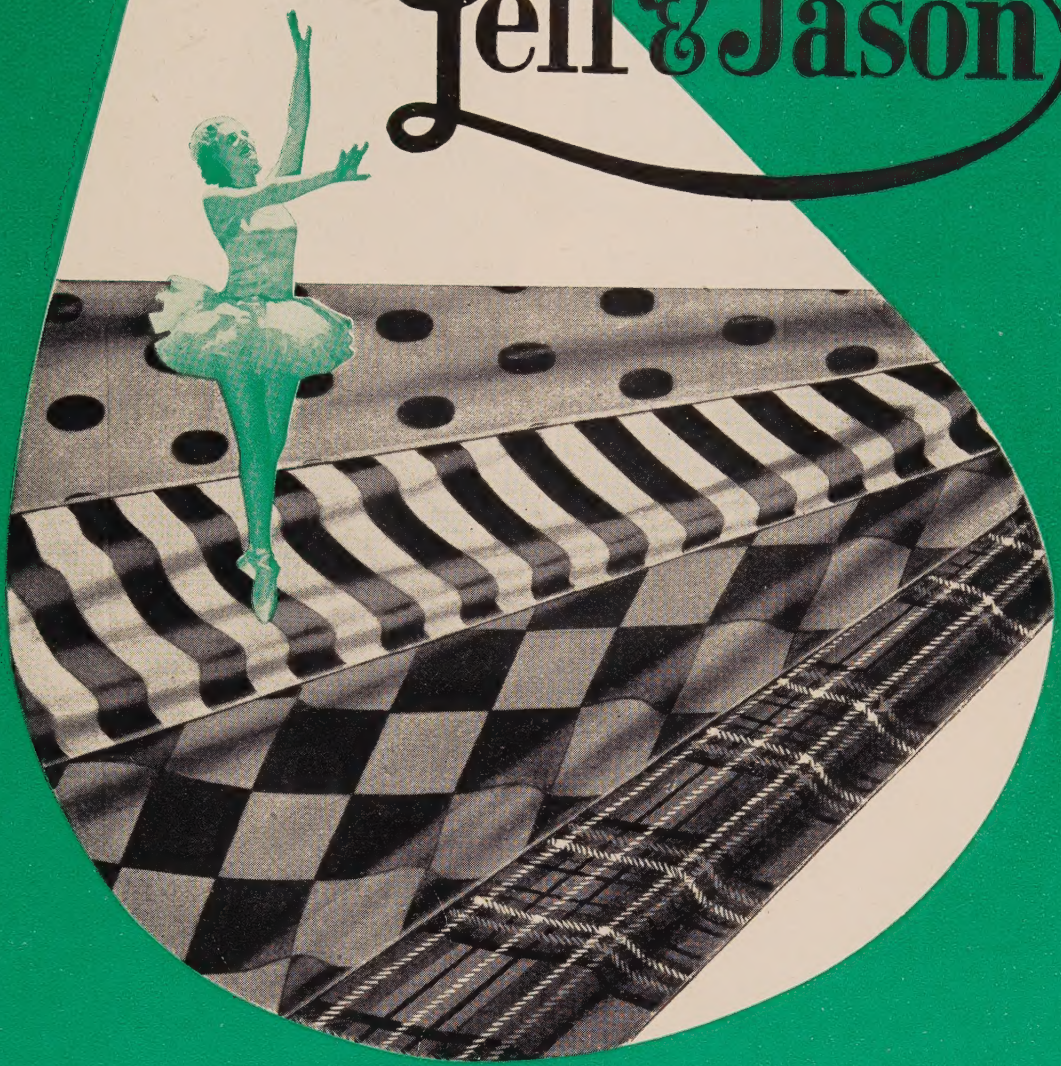

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Dance and Dancer

Elsa-Mariann von Rosen and Julius Mengarelli of The Swedish Ballet Company in Miss Julie. *(Photo : J. Flodquist)*

February 195

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